

THE METROPOLITAN MUSEUM OF ART



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ON FREE PUBLIC VIEW

FROM 9 A. M. TO 6 P. M.

AT THE AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET

BEGINNING SATURDAY, NOVEMBER 17, 1923  
AND CONTINUING UNTIL THE DATES OF SALE  
(INCLUDING SUNDAY, NOVEMBER 18, 2 TO 5 P. M.)

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ITALIAN DECORATIVE ART OBJECTS  
OF THE  
GOTHIC AND RENAISSANCE PERIODS

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

IN THE ASSEMBLY HALL OF

THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF WEDNESDAY AND THURSDAY,  
NOVEMBER 21 AND 22, 1923  
BEGINNING AT 2.15 O'CLOCK







A CORNER OF CAV. CARLO M. GIRARD'S STUDIO AT THE  
VILLA PODERINO, FLORENCE

ILLUSTRATED CATALOGUE

OF

ITALIAN DECORATIVE OBJECTS  
FURNITURE, SCULPTURE  
AND PAINTINGS

OF THE

GOTHIC AND RENAISSANCE PERIODS

FURNITURE, FORGED IRON AND COPPER

VENETIAN GLASS, SCULPTURED BAS-RELIEFS

TAPESTRIES, VELVETS AND OTHER RARE TEXTILES

PAINTINGS OF THE FLORENTINE AND SIENESE SCHOOLS

THE ENTIRE COLLECTION FROM THE NEW YORK STUDIOS  
OF THE CONNOISSEUR AND ANTIQUARIAN

CAV. CARLO M. GIRARD

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF NOVEMBER 21 AND 22, 1923

THE SALE TO BE CONDUCTED BY

MR. OTTO BERNET AND MR. HIRAM H. PARKE

AMERICAN ART ASSOCIATION, INC., MANAGERS

MADISON AVENUE, 56TH TO 57TH STREET  
NEW YORK



THE AMERICAN ART ASSOCIATION, INC.  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## INTRODUCTION

### THE GIRARD COLLECTION OF ANCIENT ITALIAN DECORATIVE OBJECTS

Cavalier Carlo M. Girard, the Florentine connoisseur and well-versed antiquarian, recently relinquished the lease of his studios at 149 East 57th Street, New York, in order to return permanently to his studios in Florence, and has therefore consigned his entire collection to the American Art Association to be sold. Cavalier Girard is widely known for his taste and judgment in the art circles of Italy and to many of the American travelers who have a penchant for the beautiful. During eight years or more, he was chiefly concerned with assembling the unique gatherings of Furniture, Velvets and other objects for the historic "Villa Palmieri," near Florence, "Boccaccio's Villa." There friends visited the famous poet, Boccaccio, and there was written the "Decameron." The remarkable "Forged Iron" that adorns the Villa is the foremost collection of its kind in the world, unrivaled for its variety and completeness. The Great War interrupted the Cavalier's activities, but, although he was not permitted to join the army, he soon associated himself with his own and the American Red Cross. In this field he was called upon to erect the "Homes for Sons of Men at the Front." These buildings were constructed on the famous ancient walls of Lucca, without destroying the fine old artistic flavor and spirit; for, fortunately, Cavalier Girard had not lost the cunning he had acquired as an architect at the "Fine Arts School" of Florence. His country created him a Cavalier of the "Order of St. Mauritius and Lazarus," and America commissioned him an Honorary Captain.

The Bargello, in Florence, recently accepted and is exhibiting a most interesting small, but rare collection of Bronze Bells, secured during a period of many years by the Cavalier. The gathering now shown includes numerous objects from well-known collections, such as those of Castelnuovo di Garfagnana, the Davanzati Palace, Professors Pedulli and Guzzardi, Cavalier Cigerza of Rome, Conte Cassoli of Reggio, the Bossi, Conte Brancoli Bus-draghi of Lucca, Chevalier Cantoni, and the Celebrated English poet, Robert Browning, several of the Cabinets coming from such historic sources as the Strozzi, the Chiarimonte and Salviati Families.

The spirit of Italian craftsmanship is to be seen in the cherishing of the wonderful old patina of the woods which has given full play to the lovely tones of the Furniture.

The classic Furniture is of the Gothic and Renaissance periods, including numerous Chairs of all types from the "Balia" or small Nursing Chairs, to the noble State Chairs, covered in rich Velvet, Needle-work or Tapestry; Cassoni from the Schools of Sansovino and Pocetti; rare Cabinets and Credences; a Revolving Top Center Table used for playing the popular card game of the day, "Banker and Broker," and a number of unusual Refectory Tables of great merit.

Among the Chairs is a beautiful needlework set of twelve, executed in rare "Punto Parma," a stitch almost identical with French Petit-point. These chairs are in their original condition, even to the green fringe. The Italian Government evinced so much interest in them that it stopped their removal and only bad times gave a pathway to their escape.

There is also among the furniture a group of five small Marriage Writing Cabinets, or "Steppo a Bambocei," that are exceedingly interesting, having been executed in the late fifteenth century in the Bottega of Verrocchio, or by his followers. One of these, no doubt, belonged to Browning and held the precious manuscripts of this celebrated English poet at his Villa in Candeli, near Florence. Each of these Cabinets, with its many small sculptured symbolic figures, is a gem of fine craftsmanship and composition.

The Venetian Glass shown is of the sixteenth and seventeenth centuries, and is amazing in its delicacy of form.

Professor Pedulli, the great Florentine authority on Metal Work, is responsible for the fine Repoussé Brass "Piatti a Spoffi"; two or three of these being of the fifteenth century.

The interesting Northern Italian Halberds are from the Villa of Professor Guzzardi of Florence.

There is a very attractive assemblage of Italian Gothic and Renaissance Forged Iron and Copper; including Lavabos, Andirons, Lanterns, Candelabra, Torchères and the famous Davanzati Palace Chandelier.

Among the very important Velvets are many of beautiful and unusual color that quite beggar description. None have been illustrated, for it is futile to attempt to give any idea of their charm of color from a black and white photograph.

A set of seven Crimson Balcony Hangings from the Roman Palace of Cavalier Cigerza are in their original condition, as when woven at the Medicean Looms of Lucca.

The Early Florentine and Sienese Primitifs include two charming Terra-cotta Bas-Reliefs by the Della Robbias; several naïve and lovely, tinted stucco Bas-Reliefs of Madonnas, two Polychrome Busts and a group very appealing in their simplicity and strength.

The paintings are represented by sterling works of Cozzarelli, di Nardo, di Niccolo and di Daccio.

Perhaps the only non-Italian work of art on display, except a few Flemish and Aubusson chair coverings, is the very powerfully decorative set of Gothic Renaissance Enghien Tapestries of the sixteenth century, depicting animals amid large scrollings leaves and wooded landscapes.

The entire exhibition gives one a very distinctive appreciation of the care and thought that Cavalier Girard has given to the selection and preservation of this rarely homogeneous collection.

FRANK. H. G. KEEBLE.



# CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and deposit by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**IV. Risk after purchase:** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

**VI. Received bills:** Goods will only be delivered on presentation of a received bill. A received bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a received bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

**VII. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

**VIII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**IX. Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**X. Records:** The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

**XI. Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.,  
MANAGERS.

OTTO BERNET,  
HIRAM H. PARKE,  
AUCTIONEERS.

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FOR  
UNITED STATES AND STATE TAX  
INSURANCE AND OTHER PURPOSES  
AND  
CATALOGUES OF PRIVATE COLLECTIONS

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The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION, INC.  
AT ITS  
AMERICAN ART GALLERIES  
MADISON AVENUE  
56TH TO 57TH STREET  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK CITY

# CATALOGUE



THE AMERICAN ART ASSOCIATION, INC.

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

ANCIENT ITALIAN DECORATIVE ART OBJECTS,  
FURNITURE, PAINTINGS AND SCULPTURE

Collection of  
CAV. CARLO M. GIRARD

Afternoons of Wednesday and Thursday, Nov. 21 and 22, 1923

To save time and to prevent mistakes each Purchaser will  
oblige the Managers by filling in this slip and handing it  
to the Record Clerk or Sales Attendant on making the first  
purchase.

Purchaser's Name—

Address in Full—

Amount of Deposit—



# FIRST AFTERNOON'S SALE

WEDNESDAY, NOVEMBER 21, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 o'CLOCK

Catalogue Numbers 1 to 200, inclusive

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## INTERESTING SEVENTEENTH AND EIGHTEENTH CENTURY VENETIAN GLASS

1—TWO ENAMELED LIGHT GREEN BOTTLES

*Venetian Early Eighteenth Century*

5.— Low round body, with short incurved neck. Enriched in colors with festoons and scrollings.

2—TWO ENAMELED LIGHT GREEN BOTTLES

*Venetian Early Eighteenth Century*

4.— Varied incurved bodies, with scrollings and festoons in color.

3—TWO ENAMELED CLEAR GLASS BOTTLES

*Venetian Early Eighteenth Century*

4.— Similar to the preceding.

4—TWO ENAMELED CLEAR GLASS BOTTLES

*Venetian Early Eighteenth Century*

3.— Similar to the preceding.

5—TWO ENAMELED CLEAR GLASS BOTTLES

*Venetian Early Eighteenth Century*

3.— Similar to the preceding.

*They are printed in the forepart of the Catalogue.  
Kindly read the Conditions under which every item is offered and sold.*

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6—ENAMELED CLEAR GLASS BOTTLE AND INKSTAND

*Venetian Seventeenth and Eighteenth Centuries*

3.—Bottle similar to the preceding. Inkstand with globular body and three apertures. Seventeenth century.

7—TWO ENAMELED LIGHT GREEN BOTTLES

*Venetian Early Eighteenth Century*

6.—Bulbous body, with neck and scrollings in enamels. (Imperfect.)

8—ENAMELED LIGHT GREEN BOTTLE

*Venetian Early Eighteenth Century*

5.—Similar to the preceding.

9—LIGHT GREEN GLASS LIQUEUR BOTTLE

*Venetian Seventeenth Century*

20.—Oval body, with curved spout and long flaring neck.

*Height, 8½ inches.*

10—LIGHT GREEN GLASS FLOWER VASE

*Venetian Seventeenth Century*

7.—Bulbous; with fluted neck and flaring mouth.

*Height, 6½ inches.*

11—BLUE-GREEN GLASS BOTTLE

*Venetian Seventeenth Century*

11.—Low, bulbous body; with short neck. (Imperfect.)

*Height, 4 inches.*

12—LIGHT OLIVE-GREEN GLASS BOTTLE

*Venetian Seventeenth Century*

7.—Depressed globular body, with slender neck.

*Height, 8½ inches.*

13—GREEN GLASS BOTTLE

*Venetian Seventeenth Century*

10.—Globular body, with expanding neck.

*Height, 8¾ inches.*



14—LIGHT GREEN GLASS LIQUEUR BOTTLE

*Venetian Seventeenth Century*

17.50 Round, with long curved spout and flaring neck.

Height, 8½ inches.

15—GREEN GLASS BOTTLE

*Venetian Seventeenth Century*

12.50 Low bulbous body; with beautiful long neck. Tasseled cork.

Height, 7½ inches.

16—CLEAR GLASS LIQUEUR BOTTLE *Venetian Seventeenth Century*

42.50 Globular, with beautiful long curving spout and slender long neck; with pink and gold tasseled cork.

Height, 12¾ inches.

17—LIGHT OLIVE-GREEN GLASS BOTTLE

*Venetian Sixteenth Century*

15. Square-sided, with round shoulder and small incurved neck having milk-white lip to mouth.

Height, 9¾ inches.

18—LIGHT OLIVE-GREEN GLASS BOTTLE

*Venetian Sixteenth Century*

20.— Similar to the preceding.

Height, 9¾ inches.

19—CLEAR GLASS BOTTLE

*Venetian Sixteenth Century*

22.50 Similar to the preceding.

Height, 9¼ inches.

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## ITALIAN RENAISSANCE BRASSES AND BRONZE CANDLESTICKS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

20—THREE UMBRIAN BRONZE CANDLESTICKS

*Seventeenth Century*

*22.—* Finely balustered shaft; with molded triangular base, ball feet and cup bobèche with long pricket.

*Height of two, 10 $\frac{1}{8}$  inches, and one 5 $\frac{7}{8}$  inches.*

21—BRONZE WINE EWER

*Venetian Early Sixteenth Century*

*25.—* Graceful oviform, with fine flaring spout enriched with rudimentary satyr mask, slender scrolled loop handle and beautifully molded foot.

*Height, 9 $\frac{1}{2}$  inches.*

22—TUSCAN BRONZE ALTAR VASES

*Seventeenth Century*

*25.—* Ribbed oviform body; with incurved neck and roll-over mouth.  
On molded round foot.

*Height, 6 inches.*

23—TUSCAN BRONZE ALTAR VASES

*Seventeenth Century*

*20.—* Similar to the preceding.

*Height, 5 $\frac{7}{8}$  inches.*

24—TWO UMBRIAN BRONZE CANDLESTICKS

*Seventeenth Century*

*20.—* Fine baluster shaft, with molded cup bobèche, long pricket and incurved triangular base having claw feet.

*Height, 12 inches.*

25—TWO UMBRIAN BRONZE CANDLESTICKS

*Seventeenth Century*

*20.—* Similar to the preceding.

*Height, 12 $\frac{1}{2}$  inches.*

26—TWO UMBRIAN BRONZE CANDLESTICKS

*Seventeenth Century*

*90.—* Graceful baluster shaft, with cup bobèche having long pricket.  
On exceptionally fine tripod bases developing amorini heads, oval medallion with Bishop's insignia and bracketed acanthus-leaf legs having claw feet.

*Height, 19 $\frac{1}{2}$  inches.*

27—TUSCAN BRONZE CANDLESTICKS *Sixteenth Century*

130.— Interesting ribbed oviform and pear-shaped baluster-shaft, with urn-shaped bobèche having long pricket. On massive incurved molded pedestal. Fine golden patina.

*Height, 22½ inches.*

*Note:* A rare Pistola type of bronze candlestick.

28—CADORIAN BRONZE PENTOLA *Italian Sixteenth Century*

25.— Hard bronze cooking vessel. Globular body with cup crown, curious open lug handles, and flaring stump feet. Sivery-golden patina.

*Height, 8½ inches.*

29—CADORIAN BRONZE PENTOLA *Italian Sixteenth Century*

45.— Hard bronze cooking vessel. Globular, with lightly molded cup-mouth and curious open round lug handles. On tapering round flaring legs. Fine golden patina.

*Height, 12¼ inches.*

30—REPOUSSÉ BRASS PIATTO A BUDINO *Venetian Sixteenth Century*

25.— Round deep dish, with flaring flange border; stamped with small fleur-de-lis. Central boss, with pear-shaped gadroons and plain round center to receive wine ewer; surrounded in the depression of dish by a border bearing Gothic inscription. Golden patina.

*Diameter, 19 inches.*

*From the collection of Professor Pedulli; an authority on ancient Italian metal-work.*

31—REPOUSSÉ BRASS PIATTO A BUDINO

*Venetian Sixteenth Century*

25.— Similar to the preceding; slight variations in the stamping of flanged rim.

*Diameter, 17½ inches.*

*From the collection of Professor Pedulli; an authority on ancient Italian metal-work.*

32—REPOUSSÉ BRASS PIATTO A BUDINO

*Venetian Sixteenth Century*

25.— Similar to the preceding.

*Diameter, 18¾ inches.*

*From the collection of Professor Pedulli; an authority on ancient Italian metal-work.*

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33—REPOUSSÉ BRASS PIATTO A BUDINO

*Venetian Sixteenth Century*

*25.—* Similar to the preceding.

*Diameter, 17½ inches.*

*From the collection of Professor Pedulli; an authority on ancient  
Italian metal-work.*

34—REPOUSSÉ BRASS PIATTO A BUDINO

*Venetian Sixteenth Century*

*20.—* Deep round dish, with flaring flange border, punched with ar-  
cadings and floral motives. Bossed center, with spiraled pear-  
shaped gadroonings, acorn motives and sunk center for wine ewer.  
Marly with spiraled flutings terminating at a dainty garland  
of punched oak-leaves.

*Diameter, 16½ inches.*

*From the collection of Professor Pedulli; an authority on ancient  
Italian metal-work.*

**ITALIAN GOTHIC AND RENAISSANCE FORGED IRON AND COP-  
PER LAVABOS, ANDIRONS, LANTERNS, CANDELABRA, TOR-  
CHÈRES AND CHANDELIERS**

35—FINELY FORGED AND GILDED DOOR SIGN

*Italian Eighteenth Century*

*30.—* Open pearl-molded oval medallion, with central strap medallion  
bearing letter P and a pendent husk from which scroll to crown  
very beautiful acanthus-leaf sprays and flowers.

*Height, 9½ inches; length, 12½ inches.*

36—FOUR FORGED IRON DOOR PANELS

*Venetian Eighteenth Century*

*80.—* Oblong; with open oval shield at center flanked by open scrollings  
and sprays of well-forged leaves and flowers.

*Height, 11½ inches; width, 9 inches.*

37—FORGED IRON POT HOOK CHAIR *Savoyard Sixteenth Century*

*5.—* Linked round chain, with two long hooks having spiraled shafts,  
one with double hooks to adjust height for pot or kettle.

*Length, 6 feet 1 inch.*

38—TWO GILDED IRON STELLATE LANTERNS

*Italian Seventeenth Century*

*210.—* Twelve pointed stars, with each point pentagonal in section.  
Ring for suspension.

*Diameter, 20 inches.*

39—TWO BRASS AND FORGED IRON ANDIRONS

*Tuscan Fifteenth Century*

*70.—* Square shaft, chiseled with feather motives having frontal hook and brass ball terminal. On chiseled arched feet with interior double pendent scrollings.

*Height, 15 inches.*

40—FORGED IRON SACRISTY APPLIQUÉ AND FLOWER BASKET

*Italian Seventeenth Century*

*35.—* Scrolled strap back-plate, emitting toward crown a leaf-scrolled S-arm terminating in coronetted bobèche; below is an open scrolled semicircular basket for flowers.

*Height, 20 inches.*

41—TWO FORGED IRON TABLE CANDELABRA

*Siennese Fifteenth Century*

*60.—* Broad round tray base; with central round shaft terminating in a round button and supporting an adjustable open spiraled basket having scalloped rim bearing two sockets for lights.

*Height, 16 $\frac{3}{4}$  and 15 $\frac{1}{4}$  inches.*

42—TWO POLYCHROMED FORGED IRON TABLE CANDELABRA

*Italian late Eighteenth Century*

*140.—* On annular waved rim, supporting alternately three leaf bobèches with prickets and three acanthus-leaf cusps occupied by Venetian glass lamp-holders. The rim is sustained on three S-scrolled strap feet which continue upward, scrolling to a central cusp having another glass lamp holder.

*Height, 11 inches.*

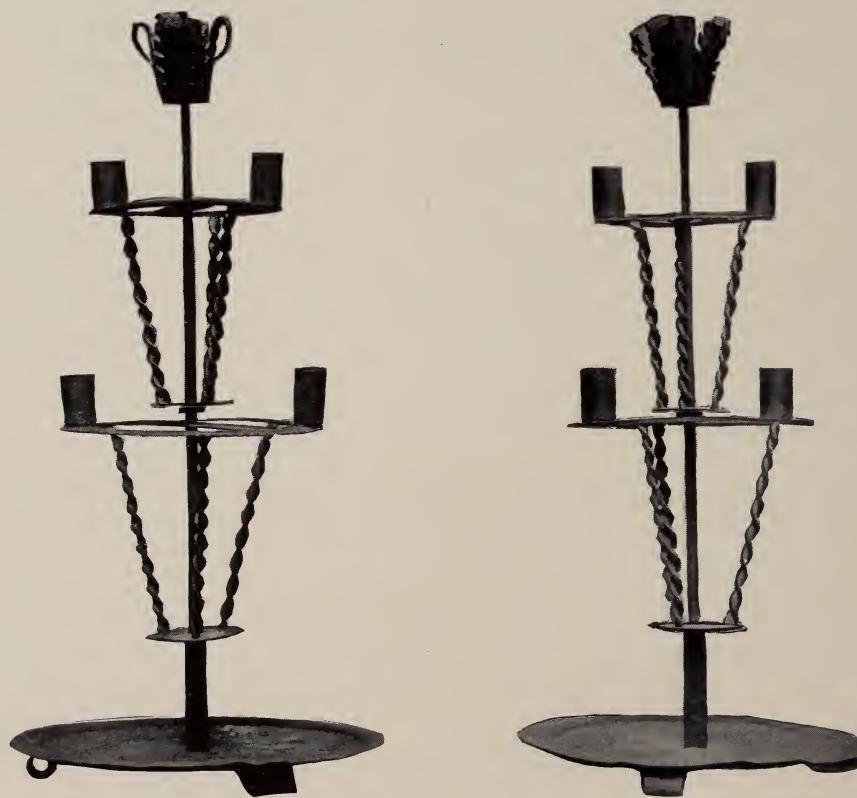
43—TWO POLYCHROMED FORGED IRON TABLE CANDELABRA

*Italian late Eighteenth Century*

*110.—* Similar to the preceding.

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44—TWO FORGED IRON TABLE CANDELABRA

*Siennese Fifteenth Century*

*90.* Broad round tray base; with central round shaft terminating in a leaf-enriched candle-socket. The shaft supports two adjustable open spiraled baskets having scalloped rims each bearing two further candle-sockets.

*Height, 22½ inches.*

45—FORGED IRON SACRISTY APPLIQUÉ AND FLOWER BASKET

*Italian Seventeenth Century*

*45.* Scrolled cartouche back, emitting toward foot a finely scrolled arm enriched with leaf bobèche, flowers and flanking floral sprays. Above the arm is a scrolled semicircular basket for flowers.

*Height, 19¼ inches.*

46—GILDED FORGED IRON WALL APPLIQUÉ

*Italian Sixteenth Century*

*25.*—Back as a lily blossom, with stamen and emitting a leaf-scrolled arm terminating in cusped lily concealing a tubular bobèche.

*Extension, 18 inches.*

47—TWO FORGED IRON AND BRASS ANDIRONS

*Tuscan Early Seventeenth Century*

*35.*—Faceted and balustered shaft, with brass ball terminal and frontal iron hook near base. On two strap-scrolled legs.

*Height, 21 inches.*

48—TWO FORGED IRON AND BRASS ANDIRONS

*Tuscan Sixteenth Century*

*30.*—Faceted and balustered expanding shaft, with brass ball terminal and two frontal hooks toward base. On very unusual double strap-scrolled feet having central shell motived valance.

*Height, 24½ inches.*

49—TWO FORGED IRON AND BRASS ANDIRONS

*Tuscan Sixteenth Century*

*45.*—Expanding square shaft, with central molded baluster, brass ball terminal and fine frontal hook toward base having brass ball terminal similar to but smaller than that at crown. On broad arched feet having interior Gothic tracery.

*Height, 25½ inches.*

50—TWO FORGED IRON AND BRASS ANDIRONS

*Tuscan Sixteenth Century*

*55.*—Similar to the preceding; with chiseled fluted feet, chevroned shaft and leaf pendent below shaft.

*Height, 26½ inches.*

51—REPOUSSÉ COPPER LAVABO AND FORGED IRON STAND

*Florentine Sixteenth Century*

*130.*—Tripod iron stand; very beautifully lyre-scrolled above and arched feet below; enriched with two rosetted open triangular stretchers, spiraled tendrils and mid-stretcher having central rosette and pendent tendril; parcel gilded. Circular lavabo, with gadroonings and oval flutings at finely flaring neck. Rich patina.

*Height, 34¼ inches.*

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52—REPOUSSÉ COPPER LAVABO AND FORGED IRON STAND

*Umbrian Fifteenth Century*

*160.—* Iron stand; with spirally gadrooned round shaft having four strap brackets for basin and scrolled incurved round-sectioned tripod legs. Rare oval lavabo; with rounded sides and exceptionally fine fluted incurved neck; original copper loop handles; the basin slightly later in period than iron stand.

*Total height, 34½ inches.*

53—TWO CARVED, GILDED AND FORGED IRON CANDLABRA

*Italian late Seventeenth Century*

*160.—* Gilded gadrooned urn-shaped vase, with open leaf-scrolled handles. Fitted with forged iron bouquets of lilies for five lights, parcel gilded.

*Height, 28¼ inches.*



54—TWO PARCEL GILDED FORGED IRON TORCHÈRES

*Umbrian Seventeenth Century*

*200.—* Open tripod strap baluster shaft, enriched with scrollings above; large acanthus leaves and central flame motive at base. Supported on flaring open unusual tripod having scrolled feet and incurved strap stretcher. Very broad round tray bobèche, with long central pricket.

*Height, 55 inches.*

*(Companions to the following)*

55—TWO PARCEL GILDED FORGED IRON TORCHÈRES

*Umbrian Seventeenth Century*

*200.—* Similar to the preceding.

*Height, 55 inches.*

*(Companions to the preceding)*

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56—Two FORGED IRON STANDING CANDELABRA

*Ligurian Seventeenth Century*

*120.*—Faceted square shaft, with fine balusters at center crown and foot; enriched with large rosetted acanthus leaves and fine strap scrollings. Round crowning plate, sustaining central cusped acanthus-leaf bobèche with pricket and three scrolled arms with acanthus enrichment and coronetted bobèches having prickets. On high rarely scrolled strap tripod scrolled to central stretcher; ball feet. Painted deep mellow green. *Height, 63 inches.*

*(Companions to the following)*

57—TWO FORGED IRON STANDING CANDELABRA

*Ligurian Seventeenth Century*

120.—Similar to the preceding.

*Height, 63 inches.*

(*Companions to the preceding*)

58—TWO FORGED IRON STANDING CANDELABRA

*Ligurian Seventeenth Century*

80.—Spirally twisted shaft; enriched with three lobed strap scrollings at foot and four open brackets at crown sustaining flat round bobèche with pricket and three acanthus leaved and curved arms having scroll-bracketed bobèches and further prickets. Supported on arch-scrolled tripod legs. Have been painted mellow old green.

*Height, 56 $\frac{3}{4}$  inches.*

(*Companions to the following*)

59—TWO FORGED IRON STANDING CANDELABRA

*Ligurian Seventeenth Century*

80.—Similar to the preceding.

*Height, 56 $\frac{3}{4}$  inches.*

(*Companions to the preceding*)

60—GILDED FORGED IRON CHANDELIER

*Neapolitan Eighteenth Century*

170.—Open bowl-shaped basket, with annular ring having many prickets; the basket formed of numerous beautifully wrought sprays of flowers and leaves; finished with small pendent cusped flower. Supported on three spiraled S-linked chains to an open scrolled dome.

*Total height, 49 $\frac{1}{4}$  inches.*

61—REPOUSSÉ SILVER-PLATED SACRISTY HANGING LAMP

*Italian late Seventeenth Century*

25.—Vase-shape, enriched with flutings, rosettes, leaf moldings, shell cartouches and open leaf-scrolled handles carrying open link chains to small canopy.

*Total height, 48 $\frac{1}{2}$  inches; height of lamp, 25 inches.*

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**62—FORGED IRON CHANDELIER      *Italian Fifteenth Century Style***

*To.—* Circular basket center; with under scrolled brackets and cusped pendant enriched with four clusters of three leaf-scrolled arms fitted for electricity. Supported on two V-hooks on each side and spiraled bars to crowning ring.

*Height, 5 feet 5 inches; diameter, 36 inches.*

**63—FORGED IRON BALCONY GUARD      *Tuscan Sixteenth Century***

*55.—* Serpentine oblong front of square lattice formed of round bars. Crowned with fleur-de-lis motives. Ends with fine open scrollings in which further fleur-de-lis devices appear.

*Height, 46 inches; width, 43 inches.*

*(Companion to the following)*

**64—FORGED IRON BALCONY GUARD      *Tuscan Sixteenth Century***

*50.—* Similar to the preceding.

**ITALIAN RENAISSANCE SILK BANNER AND OTHER TASSELS**

**65—TWO PAIR OF FLOUNCED TASSELS**

*Italian Seventeenth Century*

*20.—* Tapering latticed heads; with tasseled valances. One pair deep ivory, the other Botticelli green. Each pair joined with cords.

**66—THREE PAIR OF SILVER, YELLOW AND PINK TASSELS**

*Italian Seventeenth Century*

*17.—* Dainty heads, with tasseled flounces. Each pair joined with chevroned cords.

**67—TWO YELLOW AND TAN TASSELS**

*Italian Seventeenth Century*

*17.—* Ruffed heads, with finely tasseled flounces and short cords.

**68—TWO BLUE AND IVORY TASSELS AND GOLD AND PINK TASSEL**

*Italian Seventeenth Century*

*12.—* Blue, with ruffed heads and many tasseled flounce joined with cord. Gold tassel with latticed head and deep cut flounce.

69—TWO CRIMSON SILK TASSELS *Italian Seventeenth Century*

20.— Ruffed head, with double tasseled flounce; joined with long cord.

70—TWO OLD RED SILK TASSELS *Italian Seventeenth Century*

17.50 Ruffed, latticed head; with finely tasseled flounce; joined with cord.

71—SET OF GOLD BANNER TASSELS *Italian Sixteenth Century*

17.50 Five latticed tassels, with chevroned heads and multicolored and gold flounces. Joined with double looped cords.

72—TWO SETS OF BANNER TASSELS *Italian Seventeenth Century*

20.— Four latticed tassels; with multi-colored flounces in each set, joined with double cords having latticed medallioned center.

73—TWO SETS OF IVORY AND GOLD BANNER TASSELS

*Italian Sixteenth Century*

30.— Finely latticed tassels, with chevroned heads and ivory and gold flounces; joined by double cords having lattice medallioned center.

74—TWO SETS OF GREEN AND YELLOW SILK BANNER TASSELS

*Italian Sixteenth Century*

20.— Long latticed heads; with thread flounces; joined by double cords.

75—TWO SETS OF GOLD BANNER TASSELS

*Italian Sixteenth Century*

75.— Five tassels in each; with finely latticed and chevroned heads and cut thread flounces in yellow, green and pink silks and gold threads; joined with double cords.

76—TWO SETS OF SILVER BANNER TASSELS

*Italian Sixteenth Century*

70.— Five tassels in each, with silver latticed heads and soft old orange-red flounces; joined with double cords.

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77—FOUR PAIR DU BARRY SILK TASSELS *Louis XVI Period*

*55.—* Finely latticed pear-shaped heads; with thread silk flowers overlaid with floral drops. In rose-du-Barry ivory, green and crimson silk.

78—TWO LENGTHS OF ROSE DU BARRY FRINGE *Louis XVI Period*  
Similar to the preceding tassels; with finely looped heading.

*85.—* *Total length, 13½ yards; depth, 4½ inches.*

### RARE ITALIAN RENAISSANCE EMBROIDERED VELVETS, BROCADES AND BROCATELLES

79—TWO SILVER-EMBROIDERED CRIMSON SILK CUSHIONS

*Italian Seventeenth Century*

*70.—* Oblong; with silver-embroidered scrolled leaf borders and floral cartouche corners; on mellow old crimson silk.

80—TWO BOTTICELLI GREEN VELVET CUSHIONS

*Italian Seventeenth Century*

*170.—* Oblong; jaspé fluctuating green velvet, paneled and bordered with contemporary gold galloon. Enriched with embroidered “Cardinals’ coats-of-arms” in corners.

81—CRIMSON VELVET COVERED MISSAL

*Italian Eighteenth Century*

*55.—* Rich rose-crimson velvet cover; trimmed with contemporary galloon framing a “Cardinal’s coat-of-arms.” Missal dated 1792. Folio.

82—JARDINIÈRE VELVET CUSHION *Genoese Seventeenth Century*

Oblong; center panel displaying in rich and varied colors beautiful sprays of flowers on deep ivory silk grounds. Border of drap d’argent floral brocade. Paneled and trimmed with gold lace; gold tassels at corners.

*22 inches by 19 inches.*

83—THREE GREEN CISELÉ VELVET CUSHIONS

*Genoese Early Seventeenth Century*

60.—Oblong; center panel of green pomegranate and floral sprays in cut velvet on deep ivory ground; borders of green and yellow brocade. Paneled and trimmed with gold galloon and tassels.

84—TWO GREEN CISELÉ VELVET CUSHIONS

*Genoese Early Seventeenth Century*

30.—Similar to the preceding.

85—DRAP D'OR AND D'ARGENT BROCADE COVER

*Venetian Seventeenth Century*

75.—Oblong, woven in gold and colors with interesting fantastic scrollings and sprays of flowers on silver grounds. Trimmed with silver lace.

22 inches by 17 inches.

86—DRAP D'OR AND D'ARGENT BROCADE COVER

*Venetian Seventeenth Century*

17.50.—Similar to the preceding.

22 inches by 17 inches.

87—AMETHYST CISELÉ VELVET COVER

*Italian Early Sixteenth Century*

130.—Rich amethyst velvet, *ciselé* with minute diagonally placed staves interrupted by small scrolled leaf sprays; on a lighter-toned silk ground. Finished with fan-patterned silver lace.

4 feet 2 inches by 1 foot 8½ inches.

88—GRAY-GREEN VELVET COVER

*Italian Seventeenth Century*

50.—Close soft-pile velvet, with charming ivory-gray areas wandering to almost soft olive-green. Trimmed with fringe.

4 feet 11 inches by 1 foot 11 inches.

89—CRIMSON VELVET COVER

*Italian Seventeenth Century*

70.—Wine-crimson velvet, fluctuating to flame-crimson tones. Trimmed with gold lace.

36½ inches by 34½ inches.

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90—GOLD-EMBROIDERED GREEN VELVET COVER

*Lucca Sixteenth Century*

15.— Sparkling spring-grass-green velvet of fine depth. Enriched in pastel colors and gold with open arabesque border scrolled with tulips and anemones.

3 feet 2 inches by 2 feet 1½ inches.

91—CRIMSON DAMASK COVER

*Italian late Sixteenth Century*

15.— Rich crimson; woven in two tones with closely placed infloretted blossoms. Trimmed with narrow crimson fringe.

7 feet 4 inches by 5 feet 3½ inches.

92—AMETHYST VELVET COVER

*Sicilian Sixteenth Century*

110.— Soft amethyst velvet of great depth and radiance. Trimmed with gold lace and edging.

3 feet 6 inches by 3 feet 2 inches.

93—ROSE-CRIMSON VELVET COVER

*Genoese Seventeenth Century*

160.— Rich flame rose-crimson velvet of great variance of tone in the light. Trimmed with patterned gold galloon.

4 feet 2 inches by 3 feet 1½ inches.

94—AMETHYST VELVET COVER

*Italian Early Seventeenth Century*

65.— Lustrous fine pile velvet, of great radiance and soft amethyst tone. Remains of floral embossing are visible. Trimmed with chevron-patterned gold galloon.

4 feet 1 inch by 4 feet ½ inch.

95—RICH BLUE VELVET COVER

*Italian, Empire Period*

90.— Deep cerulean blue, fluctuating to lighter tones. Three breadths.

5 feet 7 inches by 4 feet 3 inches.

96—JADE-GREEN VELVET CHASUBLE

*Italian late Sixteenth Century*

100.— Fluctuating deep jade-green velvet, with fine grass-green areas. Trimmed with silver galloon.

97—CRIMSON VELVET COVER

*Italian Seventeenth Century*

85.— Close-pile, flame-crimson velvet of great brilliance. Trimmed with gold lace.

3 feet 6 inches by 3 feet 1 inch.

98—NEEDLEWORK COVER

*Umbrian Sixteenth Century*

220.— Oblong; displaying central staff closely entwined with varied flowers in rich mellow colors on ivory ground. Inner borders of closely placed blossoms; outer borders, with sprays of flowers on tan grounds executed in fine gros-point. Trimmed with green fringe.

7 feet by 2 feet.

99—SICILIAN WOOL HANGING

*Seventeenth Century*

15.— Mellow blue field, woven in yellow, red and ivory with castellated motives. Old-red border with lozenge motives; fringed.

7 feet 10 inches by 4 feet 2 inches.

100—GREEN VELVET PORTIÈRE

*Genoese Seventeenth Century*

325.— Shimmering deep grass-green velvet, fluctuating with areas of jade green. Trimmed with gold and yellow galloon and tasseled fringe. Lined with contemporary crimson silk.

Length, 7 feet 8 inches; width, 5 feet 6 inches.

101—CRIMSON VELVET COPE

*Italian Sixteenth Century*

110.— Lustrous flame-crimson velvet; with much worn areas and cracks.

Length, 8 feet 2 inches; depth, 4 feet.

102—AMETHYST VELVET COPE

*Italian late Seventeenth Century*

210.— Lustrous amethyst velvet, fluctuating to wine-color and lighter areas. With original hood. Trimmed with patterned gold galloon and fringe.

Length, 9 feet 6 inches; depth, 4 feet 8 inches.

103—AMETHYST VELVET HANGING

*Italian Late Seventeenth Century*

230.— Similar to the preceding.

6 feet 1 inch by 3 feet 4 inches.

104—TWELVE LENGTHS CRIMSON SILK

*Empire Period*

50.— Heavy moiré silk; deep rose-du-Barry crimson, with dull radiance.

Approximately, 18 yards; width, 3 feet 9 inches.

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105—FOURTEEN LENGTHS OF CRIMSON SILK

*Italian Seventeenth Century*

*80.*

Beautiful heavy moiré silk; soft-rose crimson.

*Approximately, 28 yards; width, 28 inches.*

106—TWENTY-ONE LENGTHS OF CRIMSON SILK

*Italian Seventeenth Century*

*180.*

Rich heavy, lightly corded silk of fine rose-crimson. Several lengths only half width but very long.

*Approximately, 65 yards; width, 40 inches.*

107—SIX LENGTHS OF YELLOW SILK

*Italian Late Seventeenth Century*

*45.*

Beautiful golden-yellow taffeta silk. Three lengths half width, others full.

*Approximately, 20 yards; width, 1 yard 5 inches.*

108—TWO LARGE BROCATELLE PORTIÈRES

*Lucca Seventeenth Century*

*130.*

Rose-crimson, on golden-yellow grounds. Woven with banded ogivals and lyre motives having bouquets at intersections and in the ogivals. (Have been considerably cross joined.)

*Length, 9 feet; width, 5 feet 3 inches.*

*Note:* The brocatelle for these interesting portières was woven at the celebrated Medicean Looms at Lucca, Tuscany.

109—CRIMSON BROCATELLE BALDACHINO

*Lucca Seventeenth Century*

*110.*

Flame-crimson, on golden-yellow grounds. Woven with depressed leaf-scrolled ogivals occupied by Florentine lilies and curious leaf borders. Trimmed with pink and yellow fringe.

*8 feet 5 inches by 7 feet 6 inches.*

*Note:* This fine Baldachino was woven at the celebrated Medicean Looms at Lucca, Tuscany.

110—TWO LARGE BROCATELLE CURTAINS

*Lucca Early Seventeenth Century*

*320.—* Crimson on golden-yellow grounds. Woven with large-leaved ogivals and ovals occupied by bouquets of flowers. Trimmed with yellow fringe. Original dull pink linen linings and forged iron rings.

*Length, 14 feet; width, 4 feet 11 inches.*

*Note:* These curtains were woven at the celebrated Medicean Looms at Lucca, in Tuscany.

111—EIGHTEEN LENGTHS OF VARIED CRIMSON BROCATELLE

*Lucca Seventeenth Century*

*80.—* Woven with large floral and coronetted ogivals and other patterns. (Several lengths much worn and split.)

*Approximately, 35 yards; of varied widths.*

**ITALIAN PRIMATIF POLYCHROME SCULPTURED BAS-RELIEFS, GROUPS AND PAINTING**

112—POLYCHROME STUCCO BAS-RELIEF

*Lombardian Fifteenth Century*

*160.—* The Holy Virgin, seated wearing voluminous robes and halo, holds the Infant Saviour on her knees. Blue ground, bordered with fleurs-de-lis. Arch molded frame. (Has been restored.)

*Total height, 30 inches; width, 21 inches.*

113—POLYCHROME SCULPTURED WALNUT STATUETTE

*Ferrarese School, Fifteenth Century*

*30.—* Three-quarter-length figure of Our Lord, nude save a loin-cloth, His hands clasped before Him, wearing the crown of thorns above His agonized face, and long curling hair of the Nazarene.

*Height, 19 inches.*

*From the Pedulli Collection, Florence.*

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114—GILDED POLYCHROME SCULPTURED BAS-RELIEF

*Sicilian Sixteenth Century*

*150.* “Descent from the Cross.” Our Lord, in richly gilded and embroidered robes, is borne from the cross. He is surrounded by five Roman soldiers, who revile Him in His death. In original gilded arched frame.

*Total height, 27½ inches; width, 17¼ inches.*

*From the collection of Chev. Cantoni, Florence.*



115—POLYCHROMED SCULPTURED WALNUT GROUP: MADONNA AND  
CHILD *Umbrian School, Fifteenth Century*

*250.*—The Holy Virgin stands slightly bending to right, carrying the Infant Saviour on her left arm. He wears a gilded crimson robe. The Virgin in loosely draped scroll-gilded crimson and blue robes and mantle.

*Height, 44 1/4 inches.*

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BENEDETTO DA MAINO

FLORENTINE: FIFTEENTH CENTURY

116—MADONNA AND CHILD

140.— *Stucco: Height, 23½ inches; width, 15½ inches*

THE Holy Virgin, clad in crimson robes and deep blue mantle, is seen at three-quarter length, seated looking toward right before a festooned deep blue background. She holds the Infant Saviour, who is draped in ivory, on her knee. In original oblong molded frame.

*From the collection of Professor Pedulli.*

UMBRIAN SCHOOL

LATE FIFTEENTH CENTURY

117—THE ANNUNCIATION

275.— *On panel: Height, 43¾ inches; width, 33¾ inches*

THE Holy Virgin is seated at right, on the dais of a colonnade. She wears gilded embroidered crimson robes and dark blue mantle. At left the angel kneels and presents a wand; she wears white robes and crimson mantle. Architectural green and gilded frame.

COFFRETS AND CARVED AND GILDED ITALIAN RENAISSANCE  
CANDELIERI

118—FORGED IRON AND VELVET COFFRET

*Genoese Fifteenth Century*

90.— Semicircular top, diagonally hinged. Paneled with rich contemporary floral *ciselé* crimson velvet. Bordered with iron bandings displaying rosettes and archaic grape sprays.

*Height, 10½ inches; length, 17¼ inches.*

119—DECORATED PAPIER-MACHÉ BANDBOX

*Venetian Eighteenth Century*

35.— Heart-shaped, with loose cover. Enriched with scrolled medallions occupied by "Landscapes with Groups of Rustic Figures"; rocaille and floral scrolled borders; on blue grounds.

*Height, 10½ inches.*

120—BEAUTIFULLY CARVED IVORY TABLE CABINET

*Hindu-Portuguese Late Seventeenth Century*

115.—Oblong, with two enclosing doors, disclosing interior fitted with six varied small drawers. The exterior entirely studded with ivory, the interior with ivory panels and ebony bandings. Finely enriched in very low relief with dainty florally scrolled panels and many bandings in which tiny animals appear. Gilded brass loop handles. (Needs slight restoration.)

*Height, 7½ inches; length, 10 inches.*

121—THREE CARVED AND GILDED “CANDELIERS”

*Tuscan Sixteenth Century*

75.—Acanthus-leaf and flute-enriched baluster shaft. On incurved tripod base, with medallioned panel and scroll bracket corners having claw feet.

*Heights (two), 24 inches; (one), 20 inches.*

122—TWO CARVED AND GILDED “CANDELIERS”

*Umbrian Sixteenth Century*

70.—Baluster shaft, enriched with lily cusp, two acanthus-leaved bulbous motives and urn bobèche with pricket. On incurved scrolled tripod bases having Amorini heads and claw feet.

*Height, 27 inches.*

123—TWO CARVED AND GILDED “CANDELIERS”

*Umbrian Seventeenth Century*

60.—Interesting lobed and paneled triangular baluster-shaft; enriched with a “Rose,” the emblem of “St. Rosa.” On scroll-paneled tripod base bearing further emblematic rose.

*Height, 30 inches.*

124—TWO CARVED AND GILDED “CANDELIERS”

*Umbrian Seventeenth Century*

70.—Similar to the preceding.

*Height, 33¼ inches.*

125—TWO CARVED BEECH “CANDELIERS”

*Umbrian Sixteenth Century*

60.—Slender expanding shaft, with urn bobèche and pricket, leaf devices and gadrooned bulbous motive toward foot. On deeply scrolled incurved tripod base, enriched with central cartouched medallions. Have been silvered. (Need restoration.)

*Height, 34¼ inches.*

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## ITALIAN SEVENTEENTH CENTURY TAPESTRY AND NEEDLE- WORK STATE AND OTHER CHAIRS, BENCHES AND SOFAS

### 126—NEEDLEWORK WALNUT PANCHETTO

*Tuscan Seventeenth Century*

*110.—* Stool, with oblong top covered in gros-point displaying bouquet of poppies on golden-yellow grounds; trimmed with fringe. On stretchered flaring spirally twisted legs.

*Height, 22½ inches; width, 18 inches.*

### 127—Two NEEDLEWORK WALNUT LOW CHAIRS

*Bergamo Early Sixteenth Century*

*100.—* Open-back, with square supports terminating in leaf and berry pinnacles; open scrolled cartouche cross splat with oblongs of box-wood inlay. Seat in chevroned point Hongroise embroidery. On square legs having stretcher similar to cartouche of back.

### 128—Two NEEDLEWORK WALNUT LOW CHAIRS

*Bergamo Early Sixteenth Century*

*140.—* Similar to the preceding; with the seat covered in amethyst velvet trimmed with multicolored lattice fringe.

### 129—Two AUBUSSON TAPESTRY WALNUT BENCHES

*Italian Seventeenth Century*

*240.—* Square seat, covered in varied seventeenth century floral tapestry; fringed. Supported on stretchered bulbous turned legs.

### 130—AUBUSSON TAPESTRY WALNUT SETTEE

*Italian Seventeenth Century*

*350.—* Oblong back and seat covered in Aubusson tapestry developing golden-yellow flowers scrolled with varied green leaves; trimmed with green lattice fringe. Open bulbous turned arms and legs with H-stretcher.

*Height, 40¾ inches; length, 42¼ inches.*



131—NEEDLEWORK WALNUT STATE CHAIR

*Ligurian Seventeenth Century*

*T50.*— Oblong back and seat; covered in petit and gros-point developing a small bouquet of flowers in back surrounded by fantastic scrollings of shell and floral motives on black grounds; seat with scrollings only; trimmed with green fringe. Open beautifully molded arms; on similar molded scrolled legs having fine H-stretchers.

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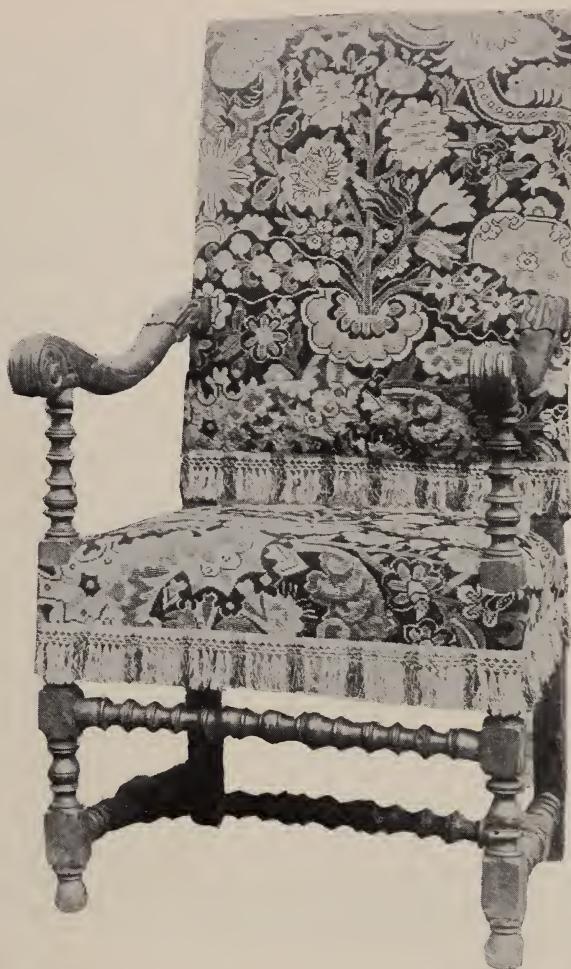


132—NEEDLEWORK CARVED WALNUT STATE CHAIR

*Piedmontese Seventeenth Century*

*310.-*

Oblong back and seat, covered in gros-point displaying in back scrolled medallion occupied by bouquet of flowers and surrounded by curious scrollings of flowers in pastel colors and crimson on resonant black ground. Seat with scrollings. Open leaf-scrolled arms, with baluster supports. On H-stretchered balustered legs.



133—NEEDLEWORK CARVED WALNUT STATE CHAIR

*Piedmontese Seventeenth Century*

*320.* Oblong back and seat, covered in gros-point developing bouquets of fine flowers in rich colors, rising from crimson flanking rosettes and infloretted lobes. Open leaf-scrolled arms. On H-stretchered balustered legs.

134—NEEDLEWORK WALNUT STATE CHAIR

*Ligurian Seventeenth Century*

*325.* Similar to the preceding, the needlework displaying fine trailing large poppies in reds and yellows on deep ivory grounds.

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## DECORATED ITALIAN SEVENTEENTH AND EIGHTEENTH CENTURY FURNITURE

Including two Suites of Chairs from the Collection of Robert  
Browning, the Celebrated English Poet.

### 135—FIVE DECORATED IVORY LAQUÉ CHAIRS

*Roman, Directoire Period*

*375.—* Open back; with broad incurved top rail enriched with mask and scrollings. Gilded open splat composed of reversed swans, incurved supports and legs adorned with vines and husks. Seats in ciel-blue silk.

### 136—FOUR DECORATED IVORY LAQUÉ CHAIRS

*Roman, Directoire Period*

*120.—* Open back, with horned cross top splat, enriched with rosetted scrollings having pendent shell motive; rosette serpentine lower splat. Cannée seat, with loose blue silk seat cushion. On balustered and stretchered legs.

### 137—FOUR DECORATED IVORY LAQUÉ CHAIRS

*Roman, Directoire Period*

*100.—* Similar to the preceding.

### 138—CARVED PEAR-TREE CANAPÉ

*Lucca Eighteenth Century*

*160.—* Three-back; with curiously outcurved side supports to molded open back having six double leaf husk splats. Outcurving arms even with back, with three molded cross splats and terminated with acanthus leaves at foot. Loose seat and two square arm cushions in floral crimson damask. On square tapering legs.

*Height, 2 feet 9 inches; length, 5 feet 8 inches.*

### 139—FOURFOLD ILLUMINATED LEATHER SCREEN

*Italian Late Seventeenth Century*

*190.—* Large upper panels; enriched in gold, silver and crimson-red with bold scrollings and sprays of flowers and pomegranates; on deeper crimson grounds. Lower panels of deep-brown hide. Finished with double rows of old brass nails.

*Height, 6 feet 3 inches; length, 7 feet 7 inches.*



140—CARVED POLYCHROME BOOKCASE

*Tuscan Late Seventeenth Century*

Upper portion, with leaf-enriched cornice broken over pilaster brackets; frieze enriched with painted medallions and scrollings. Front fitted with three doors paneled with forged iron grilles developing all-over gilded lyre-shaped strap scrollings; the doors parted with long scrolled brackets. Lower portion; fitted with three frieze drawers and three doors under. On molded base. Finished laqué green and parcel gilded.

*Height, 7 feet 1 inch; length, 7 feet 2 inches.*

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**141—MAHOGANY CANNÉE SUITE** *Savoyard, Directoire Period*

*200.—* Consisting of long four-back settee and two chairs. Very interesting and unique open back with supports incurving at crown, straight top rail and two cross splats; cannée seat with molded incurved fronts. Supported on tapering round legs.

*Settee: Height, 2 feet 9 inches; length, 6 feet.*

*From the collection of Robert Browning, the celebrated English poet, and used by him in his Villa in Candeli, near Florence.*

**142—MAHOGANY CANNÉE SUITE** *Savoyard, Directoire Period*

*220.—* Similar to the preceding; consisting of two armchairs with arms terminating in hounds' heads and four side chairs.

*From the collection of Robert Browning, the celebrated English poet, and used by him in his Villa in Candeli, near Florence.*

**143—DECORATED IVORY LAQUÉ CABINET**

*By Poccetti; Florentine Sixteenth Century*

*190.—* Bracketed molded oblong top; front arranged with two enclosing doors and broad pilasters. Painted in tempera with Amorini, birds, cartouches and Raphaelesque arabesques in mellow colors. Interior frieze drawer. On molded base and bracket feet.

*Height, 49 3/4 inches; width, 47 1/2 inches.*

**ITALIAN SCULPTURED WALNUT FURNITURE OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES**

**144—CARVED WALNUT SCRIGNO** *Florentine Sixteenth Century*

*75.—* Writing cabinet; dentil molded cornice, with small scroll-bracketed dome having drawer. Deeply paneled fall writing front; interior fitted with four crowning and long bracket drawer under, trimmed with brass loop handles; compartment at foot. Pilaster fitted with four crowning and long bracket drawer under;

*Height, 27 1/2 inches; width, 26 inches.*

145—SCULPTURED OAK PANEL

*Savoyard Renaissance*

Oblong, with leaf molding at crown and four enriched half balusters parting three shell niched panels occupied by finely draped female figures symbolic of Constancy; Religion and Abundance.

*Height, 26 inches; length, 49 inches.*

100.—146—CARVED WALNUT CASSONE

*Tuscan Seventeenth Century*

Molded oblong lifting top; paneled front and ends; on gadrooned cushioned base with claw feet.

*Height, 22 inches; length, 33 inches.*

50.—147—GREEN VELVET WALNUT PANCHETTO

*Italian Seventeenth Century*

30.—Stool, with oblong top covered in rich jade-green velvet; trimmed with multicolored fringe. On box-stretchered bulbous turned legs.

*Height, 18½ inches; width, 14½ inches.*

40.—148—SAPPHIRE-BLUE VELVET WALNUT PANCHETTO

*Tuscan Seventeenth Century*

40.—Stool; with oblong top covered in extremely fine flutuating blue velvet. On balustered legs, finely H-stretchered.

*Height, 18½ inches; width, 15½ inches.*

149—CARVED WALNUT PANCHETTO, OR BENCH

*Tuscan Sixteenth Century*

30.—Molded oblong top; frieze paneled with rosette and leaf motives. Supported on flaring lyre ends having fine baluster cross stretcher.

*Height, 17¼ inches; length, 27½ inches.*

80.—150—CARVED WALNUT PANCHETTO, OR BENCH

*Lucca Late Seventeenth Century*

80.—Oblong top, covered in contemporary amethyst velvet, trimmed with gold galloon. On molded frieze and stretchered curule legs.

*Height, 19 inches; length, 19½ inches.*

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151—Two BLUE VELVET WALNUT FOLDING STOOLS

*Venetian Eighteenth Century*

*200.—* Oblong loose seat, covered in deep turquoise-blue velvet; trimmed with fringe. On folding spirally twisted X-supports; parcel gilded.

152—Two BLUE VELVET WALNUT FOLDING STOOLS

*Venetian Eighteenth Century*

*100.—* Similar to the preceding.

153—CARVED AND GILDED SGABELLO, OR BENCH

*By Brustolon of Venice, Seventeenth Century*

*90.—* Oblong top, covered in rich contemporary crimson velvet; fringed. Small molded box frieze. On pierced flaring lyre supports, very beautifully enriched with vigorous scrollings of acanthus leaves and claw feet; leaf balustered stretcher from back to front.

*Note:* Brustolon is known as the Grinling Gibbons of Venice.

*(Companion to the following)*

154—CARVED AND GILDED SGABELLO, OR BENCH

*By Brustolon of Venice, Seventeenth Century*

*90.—* Similar to the preceding.

*Note:* Brustolon is known as the Grinling Gibbons of Venice.

*(Companion to the preceding)*

155—WALNUT “ROCCETTO,” OR SMALL CHAIR

*Florentine Early Sixteenth Century*

*55.—* Open back, with balustered supports having vase terminals; high scrolled and rosetted pediment with three pear-shaped balusters and unique lower rails having upright balusters. On stretchered balustered legs. Covered in olive-green velvet; trimmed with silk galloon. Fine original patina.

156—Two WALNUT “ROCCETTI,” OR SMALL CHAIRS

*Florentine Early Sixteenth Century*

*100.—* Similar to the preceding; with seats covered in contemporary lustrous field-green velvet.



157—Two CARVED WALNUT FOLDING MONASTERY CHAIRS

*Casentino, Fifteenth Century*

70.— Scrolled X-splatted back and legs, pivoted with closely set rails of seat to fold. Back splats molded and crowned with broad cross rail having incurved sides and rosetted enrichment.

158—Two CARVED WALNUT FOLDING MONASTERY CHAIRS

*Casentino, Fifteenth Century*

80.— Similar to the preceding. Slight variations in enrichment.

159—Two CARVED WALNUT FOLDING MONASTERY CHAIRS

*Casentino, Fifteenth Century*

80.— Similar to the preceding. Slight variations in enrichment.

160—Two CARVED WALNUT FOLDING MONASTERY CHAIRS

*Casentino, Fifteenth Century*

80.— Similar to the preceding. Slight variations in enrichment.

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161—Two CARVED WALNUT SMALL CHAIRS

*Brescian Sixteenth Century*

*120.—* Open back, with flute-scrolled terminals to square supports and finely scrolled cartouche-panel. Seat covered in contemporary lustrous amethyst velvet. On stretchered balustered legs.

162—Two CARVED WALNUT SMALL CHAIRS

*Brescian Sixteenth Century*

*80.—* Similar to the preceding; one covered in green, the other in amethyst velvet.

163—VELVET WALNUT ARMCHAIR *Piedmontese Sixteenth Century*

*200.—* Broad oblong back and seat; covered in contemporary flame-orange velvet of beautiful radiance, trimmed with latticed orange fringe. Fine spirally twisted open arms and similar well stretchered legs.

*(Illustrated)*

164—Two VELVET WALNUT ARMCHAIRS

*Marchigiane, Sixteenth Century*

*360.—* Narrow oblong back and seat, covered in very beautiful seventeenth century golden-yellow velvet of great brilliance; trimmed with velvet galloon and fringe. Leaf-scrolled terminals; open slightly scrolled arms. On square legs, with quaint scrolled stretcher having satyr head at center.

*(Illustrated)*

165—CARVED WALNUT CHAIR *Mantuan Early Sixteenth Century*

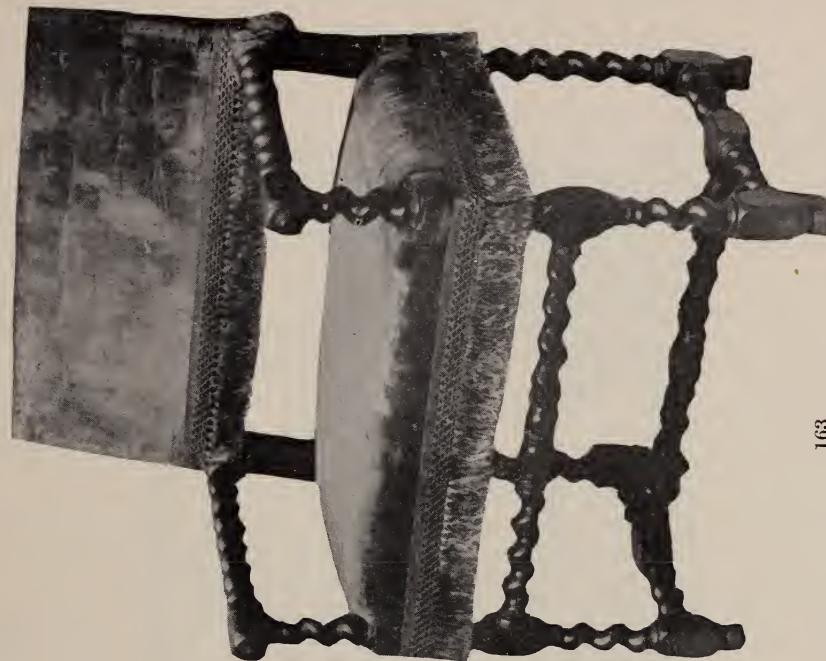
*35.—* Open back, with square supports terminating in fine leaf scrollings; upper cross panel with beautiful cartouche, scrolled with leafage; narrower lower panel similar. Molded walnut seat. On square legs having stretcher similar to lower panel of back.

*From the Chev. Cantoni Collection, Florence.*

166—Two CARVED WALNUT CHAIRS

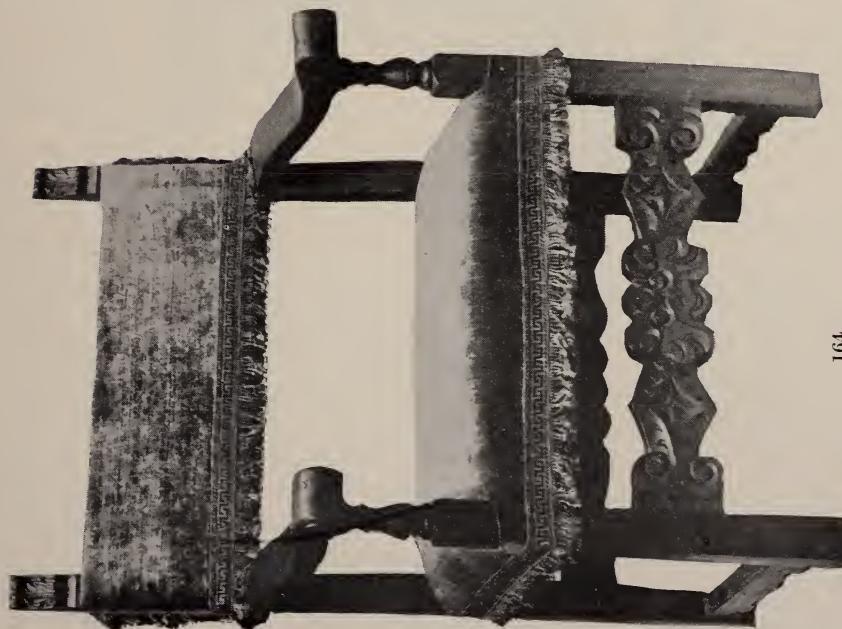
*Mantuan Early Sixteenth Century*

*80.—* Open back, with square supports having leaf terminals; cartouche back, developing fine acanthus-leaf husks and scrolling sprays. Molded walnut seat. On square legs having double heart-scrolled stretcher.



163

No. 163—VELVET WALNUT ARMCHAIR (*Piedmontese Sixteenth Century*)  
No. 164—TWO VELVET WALNUT ARMCHAIRS (*Marchigiane, Sixteenth Century*)



164

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167—ROSE-PINK VELVET WALNUT ARMCHAIR

*Tuscan Sixteenth Century*

*140.-* Narrow oblong back; with leaf terminals; seat covered in rose-pink velvet of fine radiance; trimmed with fringe and enriched in back with embroidered cardinal's coat-of-arms. Open flat arms; on square legs with scrolled satyr-enriched stretchers.

168—Two AMBER VELVET WALNUT CHAIRS

*Modenese Late Sixteenth Century*

*500.-* Oblong back, with gilded leaf terminals and seat covered in very rich golden-amber velvet; one enriched with embroidered escutcheon; trimmed with velvet and fringe edging and stellate brass nails. On square legs having unusual pierced scroll-stretchers.

169—TWO CARVED WALNUT STATE CHAIRS

*Lucca Sixteenth Century*

170.— Oblong back and seat, covered in original deep brown hide studded with brass oval nails; scroll terminals; flat scrolled arms with balusters. On square legs having beautifully leaf-enriched scrolled stretchers.

170—CARVED WALNUT CRIMSON VELVET STATE CHAIR

*Umbrian Early Seventeenth Century*

110.— Oblong back and seat, covered in rich deep crimson velvet of the epoch, studded with faceted lozenge-shaped brass nails and trimmed with valanced green silk fringe. Flat scroll-arms and square supports continuing into legs; pierced scrolled stretcher.

171—CARVED WALNUT CRIMSON VELVET STATE CHAIR

*Umbrian Early Seventeenth Century*

110.— Similar to the preceding. Smaller, with mask stretcher and baluster supports to arms.

172—VELVET WALNUT STATE CHAIR

*Florentine Early Sixteenth Century*

170.— Oblong back, with fine leaf terminals and deeply boxed seat covered in rich jade-green velvet; enriched with double rows of oval brass nails and green fringe. Slightly scrolled open arms rosetted at front, with baluster supports. On square legs.

173—CARVED AND INLAID WALNUT STATE CHAIR

*Bergamese Sixteenth Century*

55.— Open back, with square supports terminating in leaf scrollings and having two finely leaf-scrolled cross cartouches paneled with oblong inlays of root walnut. Flat arms, with square baluster supports; molded walnut seat. On square legs having leaf-scrolled valanced apron and cartouche stretcher similar to those of back.

174—WALNUT SEGGIOLE DU GARDIA *Bolognese Fifteenth Century*

180.— Oblong low guard-room table; frieze fitted with shaped paneled drawer having bronze knob and molding at foot. Supported on box-stretchered square legs.

*Height, 21½ inches; length, 30 inches.*

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175—Two CRIMSON VELVET WALNUT STATE CHAIRS

*Ligurian Early Sixteenth Century*

*620.* Oblong back and seat; covered in very beautiful contemporary rose-crimson velvet; trimmed with scrolled-patterned velvet galloon and tasseled fringe. Boldly leaf-scrolled open arms, on fine balusters. Supported on balustered legs unusually well stretched.

• *From the collection of Chev. Cantoni, Florence.*



176—CARVED WALNUT CENTER TABLE

*By Brustolon of Venice, Seventeenth Century*

*230.* Oblong molded top; deeply scrolled open frieze, entwined with large acanthus leaves. On double scrolled legs enriched with husk drops and boldly scrolled acanthus leaves above the claw feet; strap-molded scrolled stretchers, with similar leaves to frieze and husk terminal.

*Height, 35 inches; length, 58 inches; width, 28 inches.*

*Note:* Brustolon is known as the Grinling Gibbons of Venice.

*(Companion to the following)*

177—CARVED WALNUT CENTER TABLE

*By Brustolon of Venice, Seventeenth Century*

*230.* Similar to the preceding.

*Note:* Brustolon is known as the Grinling Gibbons of Venice.

*(Companion to the preceding)*

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178—RARE CARVED WALNUT TABLE *Abruzzian Fifteenth Century*

*600.—* Massive oblong top, in one piece. Supported on boldly scrolled lyre ends with rudimentary footed cross stretcher and shaped central high set stretcher.

*Height, 25 $\frac{3}{4}$  inches; length, 48 $\frac{1}{4}$  inches.*

179—CARVED WALNUT TABLE *Umbrian Late Fifteenth Century*

*180.—* Oblong inlaid top; with fluted apron. Supported on boldly scrolled vase-shaped ends, with finely molded cross feet and elaborately scrolled high placed stretcher.

*Height, 33 inches; length, 51 $\frac{3}{4}$  inches; width, 25 $\frac{1}{2}$  inches.*

180—CARVED PARCEL GILDED POLYCHROME WALNUT TABLE

*Paduan Seventeenth Century*

*475.* Massive oblong walnut top in one piece; beautifully enriched with gilded deep leaf molding. Supported on vase-shaped ends delightfully adorned with acanthus leaves toward foot; on scrolled leaf cross feet. Shaped central stretcher, with leafage and central terminal. Partially painted green.

*Height, 29 inches; length, 63 inches; width, 21 inches.*

181—CARVED WALNUT CABINET *Brescian Seventeenth Century*

*170.—* Molded oblong top, enriched with fluted dentils; bracketed frieze fitted with molded drawer having knob. Front arranged with enclosing door having rosette knob and half-reed-fluted pilasters. On paneled base, having spirally gadrooned molding below and claw feet.

*Height, 37 inches; width, 30 inches.*

182—CARVED WALNUT CREDENZA *Verona, Sixteenth Century*

*525* Molded oblong top, with curiously notched enrichment; boldly bracketed frieze fitted with three molded drawers; trimmed with bronze knobs. Front arranged with three paneled and lightly inlaid enclosing doors; the center enriched with sunk carved cartouched coat-of-arms of the "Federighi" family, the side doors with bronze knobs. Parted and flanked by half reed-fluted Ionic pilasters. On finely spiraled gadroon-molded base and claw feet.

*Height, 3 feet 7 inches; length, 7 feet 1/2 inch.*

*From the collection of the Conte Federighi di Montefeltro  
(Illustrated)*



No. 182—CARVED WALNUT CREDENZA (Verona, Sixteenth Century)

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183—CARVED WALNUT CABINET

*Tuscan Sixteenth Century*

*390.—* Molded oblong top, with flute-dentiled enrichment; bracket frieze with paneled drawer; trimmed with knob. Front arranged with paneled enclosing door having knob and flanking pilasters adorned with very elaborate money pattern. On paneled base, finished with gadrooned cushion and claw feet.

*Height, 35 $\frac{3}{4}$  inches; width, 28 inches.*

184—CARVED WALNUT CABINET

*Tuscan Early Seventeenth Century*

*160.—* Molded oblong top, with flute-dentiled apron; bracketed frieze, with drawer having bronze loop handle. Front arranged with indented paneled door trimmed with scrolled bronze bail handle. Flanked by pilasters enriched with cartouches at crown and tapering guilloche motives below and inset open columns. On molded base with claw feet.

*Height, 35 $\frac{1}{2}$  inches; width, 35 $\frac{1}{2}$  inches.*

185—CARVED WALNUT CABINET

*Umbrian Early Seventeenth Century*

*230.—* Molded oblong top; with bracketed frieze, fitted with drawer having knob. Front arranged with enclosing door and half-reed fluted pilasters. On molded paneled foot, having cushioned base and claw feet.

*Height, 35 inches; width, 27 $\frac{1}{2}$  inches.*

186—CARVED WALNUT CREDENZA

*Umbrian Seventeenth Century*

*180.—* Molded oblong top; frieze fitted with long paneled drawer having rosetted knobs. Front enclosed with two paneled doors flanked by acanthus-leaf brackets; caryatid pilasters. On molded base, with scroll-bracket feet.

*Height, 40 $\frac{1}{2}$  inches; length, 43 $\frac{3}{4}$  inches.*

187—CARVED WALNUT CABINET

*Umbrian Late Seventeenth Century*

*250.—* Molded top; with flute-dentiled apron; broadly bracketed frieze with paneled drawer having knob. Front fitted with molded enclosing door and pilasters enriched with guilloche motives. On paneled base, having spirally gadrooned cushion and claw feet.  
(Has been restored.)

*Height, 37 $\frac{1}{2}$  inches; width, 29 $\frac{1}{2}$  inches.*



188—SCULPTURED WALNUT CASSONE *Bergamo, Sixteenth Century*

*375.-* Molded oblong lifting top, with fluted apron. Paneled front, beautifully enriched with cartouched central medallion supported by demi-nymph whose acanthus-leaved bodies scroll into and ramify the whole panel. End pilasters adorned with atlantes. On spirally gadrooned cushion base and claw feet. Heavy iron bail lifting side handles.

*Height, 23 inches; length, 67 inches.*

*From the collection of Professor Pedulli, Florence.*

189—SCULPTURED WALNUT CASSONE *Bergamo, Sixteenth Century*

Similar to the preceding.

*350.- From the collection of Professor Pedulli, Florence.*

190—CARVED AND INLAID WALNUT CASSONE

*Tuscan Sixteenth Century*

*220.-* Molded oblong lifting top. Front tripaneled and inlaid with coat-of-arms at center and scrollings in flanking panels; parted by two oblong pilasters carved with Gothic tracery. On deeply molded high base.

*Height, 2 feet 2 inches; length, 5 feet 10 inches.*

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191—SCULPTURED WALNUT CASSONE

*School of Sansovino, Brescian Sixteenth Century*

375.—

Molded oblong lifting top, with dentil apron. Front, with three molded panels of root walnut parted by finely sculptured caryatids and atlantes. On spirally gadrooned cushion base and claw feet.

*Height, 25½ inches; length, 69 inches.*

*From the collection of Professor Pedulli, Florence.*

*(Illustrated)*

192—SCULPTURED WALNUT CASSONE

*School of Sansovino, Brescian Sixteenth Century*

290.—

Similar to the preceding.

*From the collection of Professor Pedulli, Florence.*

193—CARVED WALNUT REFECTIONY TABLE

*Umbrian Sixteenth Century*

275.—

Oblong top, with dentil-fluted apron; supported on scrolled lyre ends having claw feet and demountable long scrolled central stretcher with rosette at center.

*Height, 2 feet 6¼ inches; length, 7 feet 1 inch; width, 2 feet 9½ inches.*

194—WALNUT REFECTIONY TABLE

*Tuscan Early Seventeenth Century*

375.—

Oblong top, with remarkably fine patina. Supported on beautiful oviform balusters having cross-brackets at crown and at foot. Long central stretcher.

*Height, 3 feet ¼ inch; length, 7 feet 5 inches; width, 28¼ inches.*

195—WALNUT REFECTIONY TABLE *Ferrarese Seventeenth Century*

Oblong top, with under molding. Supported on square vase-shaped end balusters having broad, scroll-bracket feet and long central stretcher.

250.—

*Height, 2 feet 7½ inches; length, 10 feet 3½ inches; width, 2 feet 7½ inches.*



No. 191—SCULPTURED WALNUT CASSONE (*School of Sansovino, Brescian Sixteenth Century*)

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196—IMPORTANT CARVED WALNUT REFECTIONY TABLE

*Brescian Sixteenth Century*

925.

Massive molded top, with dentil-fluted apron. Recessed frieze, enriched with leaf brackets on both sides and fitted with three drawers on front. Supported on very beautiful reversed lyre ends, adorned on both sides with scrollings and central extended pilasters, banded with moldings three parts down and sustained on a broken molded base. Long molded central stretcher, having forged-iron leaf-scrolled brackets at ends adjacent to supports.

*Height, 2 feet 8 inches; length, 9 feet 8 inches; depth, 3 feet 1/2 inch.*

*From the collection of Chev. Cantoni, Florence.*



197—CARVED WALNUT BREAD CHEST

*Bolognese Late Sixteenth Century*

*300.*—Oblong paneled chest, studded with varied brass nails. On molded base and paneled straight supports with molded feet. Peaked triangular sectioned hinged top, with further cartouche panels, brass nails and scrolled ends.

*Height, 3 feet 6½ inches; length, 5 feet 10 inches.*

*Note:* This chest is almost identical with the one sold at the Davanzati Palace Collection, American Art Association, 1916.

198—CARVED WALNUT FOURPOST BED

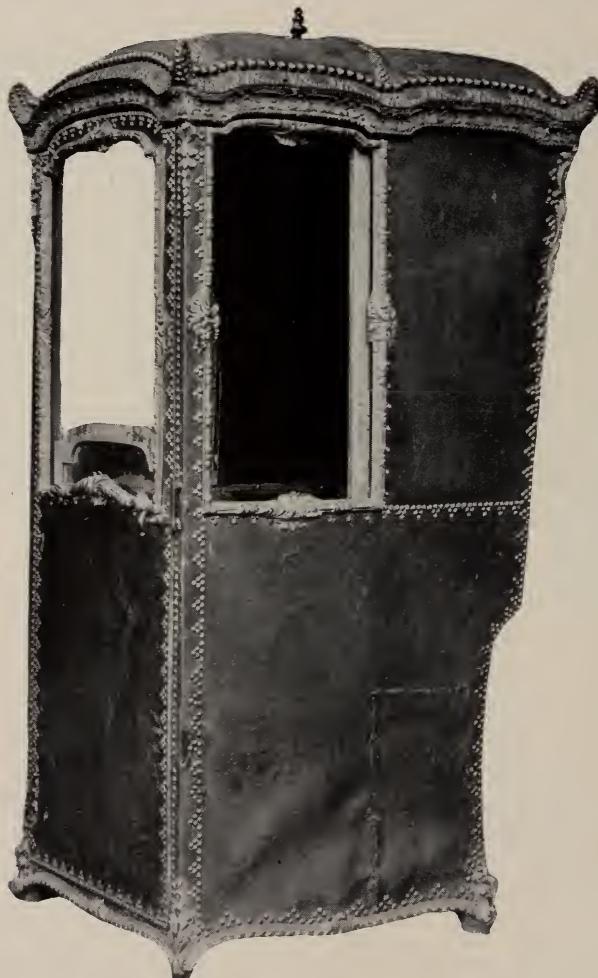
*Bergamese Seventeenth Century*

*350.*—Open balustered low posts, with vase terminals and similarly shaped legs. Paneled headboard, enriched with leaf-scrolled cartouche pediment and spiral flutings in panel. Open foot, with spirally fluted rail; paneled side rails.

*Height, 4 feet 2 inches; width, 3 feet 5 inches; length, 6 feet 2 inches.*

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199—CARVED AND GILDED SEDAN CHAIR

*Savoyard Late Seventeenth Century*

*185.* Rectangular front, with scrolled double domed crown and shaped back; window openings at front and sides. Covered in fine black hide, skilfully enriched with brass nails. Frieze adorned with carved and gilded husk-scroll arabesque motives; the window openings in door and sides adorned with reeded moldings having leaf motives at intervals. Interior lined with *ciselé* jade-green floral velvet.

*Height, 5 feet 8 inches; width, 2 feet 5 inches; depth, 3 feet 1/2 inch.*

200—CARVED AND INLAID WALNUT THREE-SEATED CHOIR STALL

*Umbrian Sixteenth Century*

100.— Broken molded cornice, with frieze inlaid with masks and husk scrollings in boxwood. Supported on four reed-fluted pilasters having Corinthian capitals and parting molded panels inlaid with flowers and acanthus-leaf scrollings. Lower portion, with back panels of masks and scrollings similar to frieze. Finely molded open-scrolled arms; lifting seats. On deeply incurved brackets and molded base. Wide loose dais for same.

*Height, 7 feet 3½ inches; length, 7 feet 9½ inches.*



A CORNER OF CAV. CARLO M. GIRARD'S STUDIO AT THE  
VILLA PODERINO, FLORENCE

# SECOND AND LAST AFTERNOON'S SALE

THURSDAY, NOVEMBER 22, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 201 to 398, inclusive

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## INTERESTING SEVENTEENTH AND EIGHTEENTH CENTURY VENETIAN GLASS

201—ETCHED CLEAR GLASS TUMBLER

*Venetian Seventeenth Century*

16.—Faceted tapering sides, with etched panels of lattice at crown.

*Height, 5½ inches.*

202—ETCHED CLEAR GLASS TUMBLER

*Venetian Seventeenth Century*

20.—Similar to the preceding.

203—LIGHT GREEN GLASS LIQUEUR BOTTLE

*Venetian Seventeenth Century*

12.—Bulbous body, with long curved spout and flaring neck.

*Height, 8 inches.*

204—GREEN GLASS SINGLE ROSE VASE

*Venetian Seventeenth Century*

10.—Pear-shaped body, with fine long slender neck.

*Height, 12½ inches.*

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205—SEA-GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

7.50 Pear-shape, with beautiful slender neck.

*Height, 9½ inches.*

206—GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

15.— Low globular body, with slender neck and crimson silk tasseled cork.

*Height, 9¾ inches.*

207—GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

20.— Similar to the preceding; without tassels and cork.

*Height, 9¼ inches.*

208—GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

25.— Similar to the preceding.

*Height, 10¼ inches.*

209—BLUE-GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

15.— Square-sided, with round shoulder and small incurved neck.

*Height, 9½ inches.*

210—BLUE-GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

12.50 Similar to the preceding.

*Height, 11½ inches.*

211—BLUE-GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

12.50 Similar to the preceding.

*Height, 11¾ inches.*

212—RICH OLIVE-GREEN GLASS BOTTLE      *Seventeenth Century*

5.— Similar to the preceding.

*Height, 12¼ inches.*

213—LIGHT GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

20.— Low globular body; with fine long neck.

*Height, 9½ inches.*

214—LIGHT GREEN GLASS BOTTLE      *Venetian Seventeenth Century*

17.50 Similar to the preceding.

*Height, 10½ inches.*

215—CLEAR GLASS LIQUEUR BOTTLE *Venetian Seventeenth Century*

40.—Globular, with beautiful long curving spout and slender long neck.

*Height, 12½ inches.*

216—BOTTLE-GREEN GLASS BOTTLE *Venetian Seventeenth Century*

15.—Tapering round sides, with round shoulder and fine incurved neck.

*Height, 13½ inches.*

### SEVENTEENTH CENTURY ITALIAN FAIENCE

217—MONTELupo FAIENCE ALBERELLO

*Italian Seventeenth Century*

47.—Incurved round body, with incurved shoulder. Enriched with cartouched leonic coat-of-arms and surrounding wreath, in greens and blues; on cream grounds.

*Height, 9⅞ inches.*

218—Two MONTELupo FAIENCE ALBERELLI

*Italian Seventeenth Century*

130.—Similar in shape to preceding; enriched with more elaborate coat-of-arms; in rich blues, greens and golden yellows.

*Heights, 10⅛ and 11 inches.*

219—MONTELupo FAIENCE ALBERELLO *Italian Sixteenth Century*

22.—Round, with incurved sides; fine creamy paste, enriched in rich blue-green and golden-yellow, with apothecary's inscribed label terminating in scrollings; surmounted by a rooster and having pendent shield with the apothecary's insignia. (Fire crack.)

*Height, 11¼ inches.*

220—MONTELupo FAIENCE ALBERELLO *Italian Sixteenth Century*

55.—Similar to the preceding.

*Height, 11⅓ inches.*

221—MONTELupo FAIENCE ALBERELLO *Italian Sixteenth Century*

85.—Similar to the preceding.

*Height, 10⅓ inches.*

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**ITALIAN GOTHIC AND RENAISSANCE REPOUSSÉ BRASS  
DISHES OF THE FIFTEENTH AND SIXTEENTH  
CENTURIES**  
**Including a Rare Bronze Pentola**

**222—REPOUSSÉ BRASS PIATTO A BUDINO**

*Venetian Sixteenth Century*

*40.—* Deep round dish, with flaring flanged border punched with interesting procession of small animals and floral motives. Bossed center, having spiraled pear-shaped gadroons, and sunk center for wine ewer; surrounded by a broad Gothic inscription. Ring for suspension. Golden patina.

*Diameter, 18½ inches.*

*From the collection of Professor Pedulli, an authority on ancient  
Italian metal-work.*

**223—REPOUSSÉ BRASS PIATTO A BUDINO**

*Venetian Sixteenth Century*

*30.—* Deep round dish, with flaring flanged border punched with varying fleur-de-dis motives. Bossed center, having spiraled pear-shaped gadroons and sunk center for wine ewer; surrounded by a Gothic inscription succeeded by a small-leaf punched wreath and spiraled flutings on the marly. Golden patina.

*Diameter, 18½ inches.*

*From the collection of Professor Pedulli, an authority on ancient  
Italian metal-work.*

**224—REPOUSSÉ BRASS PIATTO A BUDINO**

*Venetian Sixteenth Century*

*35.—* Similar to the preceding; with variances in the minute punchings of rim and center.

*Diameter, 18 inches.*

*From the collection of Professor Pedulli, an authority on ancient  
Italian metal-work.*

225—REPOUSSÉ BRASS PIATTO A BUDINO

*Venetian Sixteenth Century*

*30.—* Similar to the preceding, with plain marly and different punchings.

*Diameter, 18 inches.*

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

226—REPOUSSÉ BRASS PIATTO A SPOFFI

*Venetian Fifteenth Century*

*45.—* Deep round dish, with flanged border punched with fleur-de-lis motives. Center finely spiraled with pear-shaped gadroons around a rosette succeeded by a medallioned border of Gothic inscription and another narrower without the medallions. Marly with spiraled flutings. Golden patina.

*Diameter, 18½ inches.*

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

227—REPOUSSÉ BRASS PIATTO A SPOFFI *Venetian Sixteenth Century*

*25.—* Deep round dish, with flaring flanged border, punched with minute fleur-de-lis and leaf wreath. Round medallioned center, bearing the head of "Marcus Tullius Cicero" and so inscribed; finished with three borders, the first of bosses, the others of varied Gothic inscriptions. Spirally fluted marly. Golden patina.

*Diameter, 17 inches.*

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

228—REPOUSSÉ BRASS PIATTO A SPOFFI *Venetian Sixteenth Century*

*50.—* Deep round dish, with flanged flaring border, punched with arcading and minute leaf wreath. Medallioned center, displaying "Satyr and Harpy," facing a scrolled Renaissance vase, finished with borders of Gothic inscription and small leaf wreath. Spirally fluted marly. Fine golden-yellow patina.

*Diameter, 16½ inches.*

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

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**229—REPOUSSÉ BRASS PIATTO A SPOFFI** *Venetian Sixteenth Century*

*70.-* Round deep dish, with flaring flanged border, punched with tasseled arcade motives. Round medallioned center, displaying group “The Assumption of the Virgin”; rosetted narrow border, succeeded by broader, bearing a very interesting Gothic inscription. Marly spirally fluted. Fine golden-yellow patina.

*Diameter, 16 inches.*

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

**230—REPOUSSÉ BRASS PIATTO A SPOFFI**

*Lombardian Fifteenth Century*

*75.-* Deep round dish, with flanged flaring border punched with minute pomegranate devices. Medallioned center, occupied by “Symbolic Figure of Good Augury,” a young woman in flowing robes seated holding up an egg in one hand and a bird in the other; above her an inscribed scroll. Finished with a border of a curious inscription in Germanic Gothic. Marly with spiraled flutings. Rich golden-yellow patina.

*Diameter, 15 inches.*

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*



231



232

231—REPOUSSÉ BRASS PIATTO A SPOFFI

*Venetian Fourteenth Century*

120.— Deep round dish, with flanged border. Enriched in center with a raised stellate rosette superimposed on another similar, larger and differently disposed. Golden-yellow patina.

*Diameter, 15 $\frac{1}{2}$  inches.*

*Note:* An extremely rare and unusual type of Gothic craftsmanship.

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

232—REPOUSSÉ BRASS PIATTO A SPOFFI

*Venetian Gothic Fourteenth Century*

100.— Round deep dish, with flanged rim. The center with contemporary riveted panel displaying central boss cruciformed with pomegranate motives between which are horned bull's heads emitting bunches of grapes, flanked by scrolled grape-leaves.

*Diameter, 14 $\frac{1}{2}$  inches.*

*Note:* A very rare and unusual type of early Italian Gothic craftsmanship.

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

Kindly read the Conditions under which every item is offered and sold.  
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233—REPOUSSÉ BRASS PIATTO A SPOFFI *Venetian Fifteenth Century*

Deep round dish, with flaring flanged border punched with series of minute fleur-de-lis and leaf wreath. Medallioned center for wine-ewer, surrounded by fine pomegranate devices; leaf-wreathed border, bearing a Gothic inscription. Spirally fluted marly. Exceptionally fine golden-yellow patina.

*T5.* Diameter,  $15\frac{1}{2}$  inches.

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

234—REPOUSSÉ BRASS PIATTO A SPOFFI *Venetian Fifteenth Century*

*50.* Deep round dish, with arcade punched, flanged border. Medallioned center for wine-ewer, surrounded by spiraled pear-shaped gadroons and a border bearing Gothic inscription interrupted by small circular symbolic medallions. Spirally fluted marly. Golden-yellow patina.

*Diameter, 15 inches.*

*From the collection of Professor Pedulli, an authority on ancient Italian metal-work.*

235—CADORIAN BRONZE PENTOLA *Italian Sixteenth Century*

*45.* Hard bronze cooking vessel. Molded bulbous body, with flaring mouth and iron bail handle, terminating in cartouches formed of scrollings and bunches of grapes. Body enriched with berried oval medallion enclosing group, "St. Joseph and the Infant Saviour." On flaring hoofed legs, having satyr masks at crown. Silvery-golden patina.

*Height, 15 inches.*

**ITALIAN GOTHIC AND RENAISSANCE FORGED IRON AND  
COPPER LAVABOS, ANDIRONS, LANTERNS, CAN-  
DELBRA, TORCHÈRES AND CHANDELIERS**  
Including the Davanzati Palace Chandelier

236—Two FORGED IRON TORCHÈRES *Piedmontese Sixteenth Century*

*150.* Square shaft, enriched with double reversed pear-shaped strap scrollings on four sides and leaf motives. Scrolled tripod feet. Large crimped round tray bobèche with pricket. Remains of gilding are visible.

*Height,  $58\frac{3}{4}$  inches.*



237—FINELY FORGED IRON TABLE LAMP

*Florentine Fifteenth Century*

*150.* Chiseled iron scrolled and winged dragon support. Sustaining from its flame-like tongue a loose slender baluster and low square lamp with extended corners for wicks and spiraled arch-handle fastened to baluster.

*Height, 20 inches.*

*Note:* Rare early Florentine forging, much in the manner of Tacca.

238—BRASS AND COPPER LAVABO AND FORGED IRON STAND

*Southern Italian Fifteenth Century*

*105.* Square shaft; bracketed to annular ring for lavabo. Supported on arch-scrolled tripod legs having central open pendant. Lavabo with round flaring brass mouth, having loop bail side handles and copper bowl.

*Height, 38½ inches.*

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240



239

**239—Two BRASS AND FORGED IRON ANDIRONS**

*Tuscan Early Fifteenth Century*

*60.*

Interesting expanding shaft, scrolled with long chiseled artichoke leaves on three sides; three rear hooks for spit. Brass ball terminal. On arch-scrolled legs having frontal leaf valance.

*Height, 21½ inches.*

**240—Two FORGED IRON ANDIRONS**

*Tuscan Fifteenth Century*

*80.*

Strap shaft, with open basket terminal and lyre scrollings at base. On arched and scrolled strap feet.

*Height, 24 inches.*

**241—Two PARCEL GILDED FORGED IRON BRACKET APPLIQUÉS**

Open oblong back supports, with diamond lattice and peaked, cusped crown occupied by gilded leaf rosettes; two brass vase terminals flank peak. Broad open scrolled bracket, bearing many gilded rosettes, leaf motives and acorns; terminated with a cusped bobèche and pricket. Back hooks for suspension.

*Height, 44¾ inches; extension, 36¼ inches.*

*200.*



243



242

242—TWO BRASS AND FORGED IRON ANDIRONS

*Tuscan Fifteenth Century*

60.—Upper shaft, expanding and faceted; balustered above square lower shaft, having balustered frontal hook terminating in a brass ball smaller than that surmounting shaft. On chiseled arched strap legs with central fleur-de-lis scrollings.

*Height, 24½ inches.*

243—TWO BRASS AND FORGED IRON ANDIRONS

*Tuscan Gothic Period*

70.—Expanding upper shaft, and balustered square lower shaft having long frontal hook terminating in a smaller brass ball than that surmounting shaft. On very finely chevroned chiseled strap arch feet with interior Gothic tracery.

*Height, 26 inches.*

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244—Two FORGED IRON TORCHÈRES *Sieneese Sixteenth Century*

*280.—* Octagonal shaft, spiraled from crown to about center; enriched below with three double scrolled brackets. Leaf-pendedent tray bobèche, with pricket. Supported on S-scrolled tripod legs.

*Height, 58½ inches.*

245—Two FORGED IRON AND BRASS STANDING CANDELABRA

*Florentine Seventeenth Century*

*140.—* Faceted shaft, with fine brass balusters at center, crown and foot, sustaining at crown central leaf coronetted round bobèche and three rosetted scrolled arms having cusped-leaf bobèches with prickets. On stretchered scrolled tripod legs having curious central leaf terminal. Painted green.

*Height, 70¼ inches.*



246—Two FORGED IRON TORCHÈRES *Florentine Sixteenth Century*

380.—Faceted square shaft, with groups of C-scrollings at center, crown and foot. Exceedingly fine adjustable basket crown, covering the pricket and composed of small lilies, C-scrollings and fleur-de-lis motives. On arched tripod legs.

*Height, 62½ inches.*

*(Companions to the following)*

247—Two FORGED IRON TORCHÈRES *Florentine Sixteenth Century*

Similar to the preceding.

*Height, 62½ inches.*

*(Companions to the preceding)*

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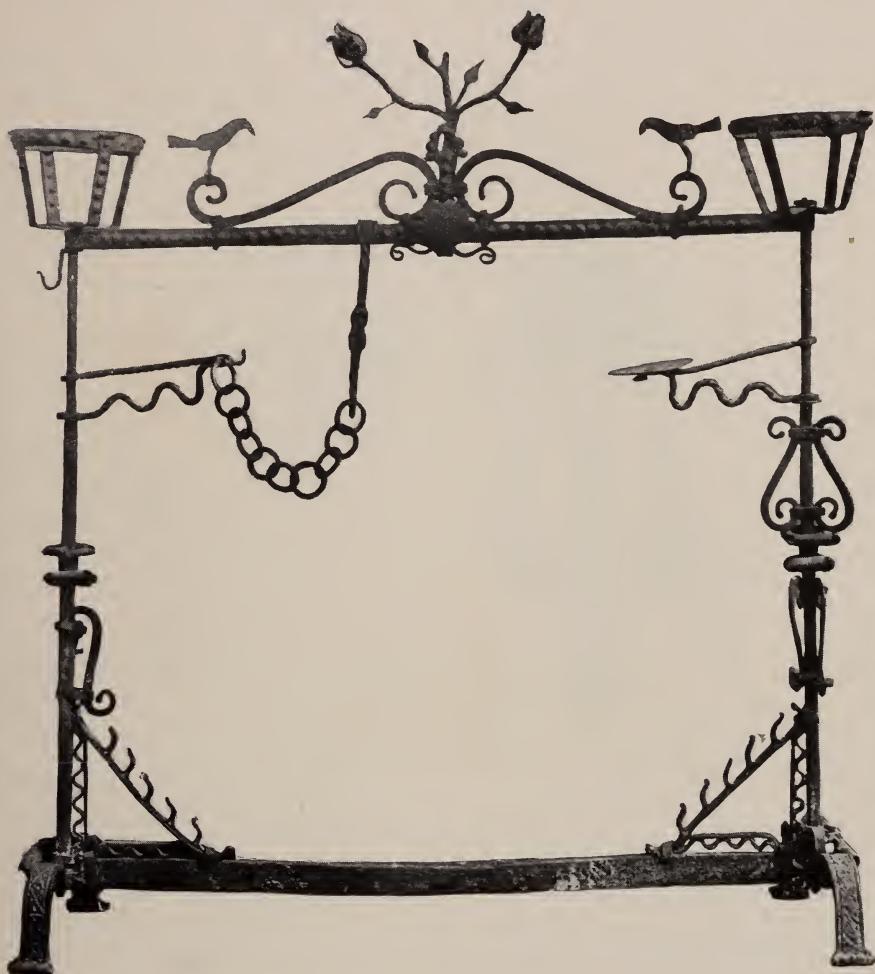
248—THE DAVANZATI PALACE FORGED IRON CHANDELIER

*Florentine Sixteenth Century*

*230.* Graceful leaf-cusped shaft, with smaller cusps at crown and base. The shaft supports twelve S-scrolled arms finely adorned with leafage and terminating in sockets having large prickets for candles. Suspended on a long strap-iron arm scrolled its entire length with acanthus leaves.

*Total height, 10 feet 7 inches; of chandelier, 2 feet 10 inches.*

*From the Davanzati Palace Collection, American Art Association, 1916.*



249—FORGED IRON FIRE-GUARD *Piedmontese Fifteenth Century*

390. Open oblong; with expanding shafts terminating in open bossed round baskets; scrolled and bracketed at foot. On lozenge-enriched strap arched feet. The shafts variously bearing spiraled brackets, one sustaining strap looped chain, the crest of the royal house of Savoy. Open scrolled pediment, in which two birds and poppy spray appear. The bird emblematic of the "Fireside" and the poppy of "Restfulness."

*Height, 55 inches; width, 50 inches.*

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250—TWO FORGED IRON SWINGING LANTERNS

*Tuscan Sixteenth Century*

*620.* Hexagonal paneled body; with outcurving spear-shaped motives at crown and cusped dome. Having sprays of flowers. Supported on shaped bracket having spiraled top bar and tendrils and leaves in scrollings. Oval cartouched open back, with "Tower" and "Pierced Heart," symbolic of strength and devotion.

*Height, 47 inches; extension, 46½ inches.*

*From the Castelnuovo di Garfagnana.*

251—REPOUSSÉ COPPER LAVABO AND FORGED IRON STAND

*Tuscan Sixteenth Century*

*170.* Stand; with open round basket top having four finely scrolled strap supports, bracketed below to a round shaft which is sustained on four flaring feet scroll-bracketed above to shaft. Round deep bowl-shape lavabo, enriched with gadroons and at straight neck with imbrications; fine patina.

*Total height, 34¼ inches.*

252—REPOUSSÉ COPPER LAVABO AND FORGED IRON STAND

*Sienese Fifteenth Century*

*100.-* Intricately wrought tripod stand; lyre-shaped above and serpentined below, enriched with open triangular stretchers, fine spiral tendrils and leaf motives. Deep lavabo, enhanced with gadroonings and on the flaring neck with oval flutings. Fine old patina.

*Height, 34 3/4 inches.*

253—REPOUSSÉ COPPER LAVABO AND FORGED IRON STAND

*Bolognese Sixteenth Century*

*400.-* Stand, with spirally twisted shaft, bracketed at crown for lavabo and double scrolled arched tripod legs. The back leg and crowning bracket support a strap scrolled and spiraled shaft from which rises on an extension bracket a tall spiraled shaft terminated in a cusped lily and having a spiral arm for towels. Oval lavabo, gadrooned toward foot; slightly flaring lip, with exceptionally fine brass bail handle formed as a demi-nymph.

*Height, 71 inches.*

*22.50-253 A- Lavel*  
NORTHERN ITALIAN HALBERDS OF THE FIFTEENTH AND  
SIXTEENTH CENTURIES

From the Collection of Professor Guzzardi, Florence

254—Two LANCIA SPUNTONE *Lombardian Sixteenth Century*

*80.-* Halberd, with slender diamond tapering blade, shaped ripping beak and apex. The other with cruciform perforated apex and extra long blade; finished with crimson tassels studded with brass nails. Long hexagonal beech shafts.

*Lengths, 7 feet 6 inches and 8 feet 3 inches.*

*From the collection of Professor Guzzardi, Florence.*

255—LANCIA SPUNTONE AND LANCIA CORSA

*Lombardian Early Sixteenth Century*

*60.-* Halberds, one similar to the preceding, with crimson tassels and brass-nail studded shaft; the other, with lozenge tapering dagger-shaped blade and green fringe under blade. Both with octagonal beech shafts.

*Lengths, 8 feet.*

*From the collection of Professor Guzzardi, Florence.*

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256—Two SPUNTONE TRIDENTE AND LANCIA CORSA

*Piedmontese Early Sixteenth Century*

*90.-* Halberds; the “Tridente” with diamond tapering blade and crescent-shaped beaks; one covered with old crimson velvet studded with brass nails to round shaft fringed at crown; other, with velvet at crown and hexagonal beech shaft. Lancia with long diamond-sectioned dagger blade; velvet at crown, studded with nails on the octagonal shaft.

*Lengths, 7 feet 7½ inches, 8 feet 4 inches, and 8 feet 5 inches.*

*From the collection of Professor Guzzardi, Florence.*

257—Two SPUNTONE TRIDENTE

*Umbrian Fifteenth Century*

*60.-* Halberd; with diamond tapering blade and crescent-shaped beaks, one shaft covered with green velvet at crown, brass-nailed and fringed; other, fringed in crimson. Octagonal shafts, studded with brass nails.

*Lengths, 7 feet 10½ inches and 8 feet 3 inches.*

*From the collection of Professor Guzzardi, Florence.*

258—Two LANCIA LINGUA DI BOVE *Lombardian Fifteenth Century*

*60.-* Halberds, one with fine diamond-sectional broad-channeled blade, expanding into pointed lobed beaks; balustered socket. Shaft with fringed crimson velvet at crown and mouse-colored velvet below; other, trident form, with fringed green velvet at crown over octagonal shaft.

*Lengths, 7 feet 9 inches and 7 feet 10 inches.*

*From the collection of Professor Guzzardi, Florence.*

259—LANCIA LINGUA DI BOVE AND TRIDENTE

*Tuscan Fifteenth Century*

*80.-* Halberds, the Bove, with fine channeled broad tapering blade, having two pointed lobed beaks. Shaft covered in fringed contemporary crimson velvet studded with brass nails. Tridente, with finely shaped trident blades having central ribs. Round beech shaft having fringed green velvet at crown studded with brass nails.

*Lengths, 9 feet 1 inch; 7 feet 3 inches.*

*From the collection of Professor Guzzardi, Florence.*

260—TWO LANCIA LINGUA DI BOVE AND TRIDENTE

*Lombardian Fifteenth Century*

*60.—* Halberds, the Bove with long channeled dagger blade and serpined beaks. Shaft covered in contemporary crimson velvet, fringed at crown and studded with varied brass nails. Tridente, with small diamond-sectioned tapering blade and crescent beaks above a finely balustered socket; octagonal beech shaft, covered with crimson velvet at crown; fringed and brass-nailed.

*Lengths, 9 feet and 8 feet 2½ inches.*

*From the collection of Professor Guzzardi, Florence.*

261—LANCIA TAGLIACOLLA AND LANCIA RONCOLA

*Umbrian Fifteenth Century*

*120.—* Halberds, the Tagliacolla, with long diamond-sectioned narrow blade, scrolled apex and ripping beak, finely etched with arabesque scrollings. Shaft covered with green velvet, studded with brass nails. Roncola, with pointed half lozenge-shaped blade having supplementary beaks, one V-shaped, other hooked, irregularly placed about center, and two smaller beaks at socket. Finely etched with arabesqued oval and diamond medallioned borders. Shaft covered in crimson damask; fringed at crown and studded with brass nails.

*Lengths, 8 feet 8 inches and 8 feet 7 inches.*

*From the collection of Professor Guzzardi, Florence.*

262—TWO LANCIA LINGUA DI BOVE *Tuscan Fifteenth Century*

*140.—* Halberds, broad-channeled dagger blade with crescent beaks. One shaft covered in crimson velvet crowned with fringe; other with crimson velvet and fringe at crown and mouse-colored velvet below. Both studded with brass nails.

*Lengths, 9 feet 8 inches and 8 feet 7 inches.*

*From the collection of Professor Guzzardi, Florence.*

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## VERY IMPORTANT ITALIAN GOTHIC AND RENAISSANCE VELVETS AND EMBROIDERIES

In exceedingly fine and unusual colorings and condition. Notwithstanding the great beauty of these velvets it is futile to attempt to reproduce their marvelous colors in black and white; hence none have been illustrated.

263—TWO GENOESE CRIMSON VELVET CUSHIONS

*Italian Early Seventeenth Century*

*70.—* Oblong; rich shimmering flame-crimson velvet, with varied gold galloon borders and crimson tassels at corners. Original condition.

264—TWO GENOESE CRIMSON VELVET CUSHIONS

*Italian Early Seventeenth Century*

*80.—* Similar to the preceding.

265—GENOESE CRIMSON VELVET CUSHION

*Italian Early Seventeenth Century*

*45.—* Similar to the preceding.

266—BOUCLÉ CRIMSON AND GOLD GOTHIC VELVET COVER

*Italian Fifteenth Century*

*65.—* Center of velvet displaying medallioned pineapple motives with arabesque borders. Crimson velvet end panels, fringed in gold.

48 inches by 12½ inches.

267—TWO AMETHYST EMBROIDERED VELVET BANNERS

*Italian Seventeenth Century*

*420.—* Double-pointed; rich shimmering velvet, trimmed with gold lace, galloon, fringe and tassels. Enriched with coronetted cartouche bearing biblical subject.

Length, 42 inches; width, 20½ inches.

268—CISELÉ GREEN VELVET COVER

*Genoese Early Seventeenth Century*

*50.—* Oblong; displaying bouquet and vase of flowers in rich bluish-green velvet; on light green silk grounds. Paneled with blossom-patterned gold and silver lace; trimmed with narrow lace edge.

4 feet 8 inches by 1 foot 8 inches.

269—ROUGE-DE-FER VELVET COVER      *Italian Seventeenth Century*  
*240.—* Interesting close-pile velvet, with areas of dove-pink tone.  
Trimmed with silver galloon.      4 feet 11 inches by 3 feet 2 inches.

270—DRAP D'ARGENT AMETHYST CUT-VELVET COVER      *Italian Fifteenth Century*  
*180.—* Shimmering fluctuating amethyst velvet; woven with small interlacing oval medallions, enriched with minute sprays of leaves; on lighter amethyst *drap d'argent* ground. Trimmed with gold lace.  
3 feet 7 inches by 3 feet 3 inches.

271—BEAUTIFUL BOTTICELLI GREEN CUT-VELVET COVER      *Florentine Fifteenth Century*  
*270.—* Remarkable shimmering green velvet; woven with dainty scrolling leaf motives, coronets and tulip devices; the pattern formed of tan corded silk usually appearing as the background. Trimmed with gold and silver lace and edging.  
4 feet 3 inches by 3 feet 4 inches.

272—SILVER-EMBROIDERED CORAL-PINK SILK HANGING      *Italian Seventeenth Century*  
*90.—* Beautifully enriched in many stitches with cartouche motives scrolled into finely conventionalized floral arabesque devices. Scrolled floral crowning border.  
Height, 6 feet 8 inches; length, 2 feet 9 inches.

273—SILVER-EMBROIDERED CORAL-PINK SILK HANGING      *Italian Seventeenth Century*  
*100.—* Similar to the preceding.

274—RARE MOUSE-YELLOW CUT-VELVET COVER      *Sicilian Fifteenth Century*  
*130.—* Exquisite soft-toned yellow velvet; woven with series of conventionalized leaf motives, on slightly deeper corded silk ground. Trimmed with gold galloon.      6 feet 3 inches by 2 feet 9½ inches.

275—CRIMSON VELVET COVER      *Genoese Early Sixteenth Century*  
*200.—* Wine-crimson velvet, fluctuating to brilliant flame-crimson areas. Impressed with marks of galloon. Trimmed with Vandyked tasseled crimson fringe.  
5 feet 5 inches by 4 feet 10 inches.

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276—RARE DOVE-BLUE CISELÉ VELVET

*Genoese Late Fifteenth Century*

*410.—* Lustrous fluctuating velvet, with lovely soft downlike areas. Woven with beautiful small sprays of pomegranate motives; on ivory corded silk grounds. Trimmed with silver fan-patterned lace.

*6 feet 11 inches by 4 feet 11 inches.*

277—ROSE DRAP D'OR CUT-VELVET COVER

*Genoese Early Sixteenth Century*

*140.—* Soft pulsating rose-velvet, woven with interlacing leaf ogivals bearing the Savoyard royal insignia, interlacing bow knots, at intersections. On pink *drap d'or* ground. Trimmed with contemporary rose fringe.

*2 feet 5 inches by 9 feet 5 inches.*

278—RARE AMETHYST VELVET PORTIÈRE

*Italian Early Seventeenth Century*

*450.—* Fine close-pile amethyst velvet, fluctuating to almost rose tones and dove-like areas. Trimmed with gold galloon.

*Length, 7 feet 11 inches; width, 4 feet 11 inches.*

279—RARE AMETHYST VELVET COVER

*Italian Early Seventeenth Century*

*110.—* Similar to the preceding. Trimmed with silver edging and deep silk fringe.

*6 feet 2 inches by 1 foot 9 inches.*

280—CERULEAN BLUE VELVET PORTIÈRE

*Venetian Early Eighteenth Century*

*290.—* Lustrous close-pile velvet, pulsating with the light to soft and even more radiant tones. Trimmed with chevron-patterned gold galloon.

*Length, 8 feet 4 inches; width, 5 feet 7½ inches.*

281—SOFT ROSE VELVET COVER

*Venetian Early Seventeenth Century*

*325.—* Close, low-piled velvet of very beautiful radiance, fluctuating to dovelike and deep rose tones. Trimmed with gold galloon.

*6 feet 4 inches by 5 feet 1 inch.*

282—LARGE CRIMSON VELVET PORTIÈRE

*Piedmontese Early Seventeenth Century*

*375.-* Close, heavy-piled velvet, fluctuating from flame-crimson to rich deep tones of crimson. Four breadths. Trimmed with scrolling ribbon-patterned silver galloon.

*Length, 8 feet 2 inches; width, 6 feet 4 inches.*

283—LARGE CRIMSON VELVET PORTIÈRE

*Piedmontese Early Seventeenth Century*

*450.-* Similar to the preceding.

*Length, 9 feet 3½ inches; width, 6 feet 5 inches.*

284—CERULEAN BLUE VELVET BALDACHINO

*Venetian Late Seventeenth Century*

*600.-* Close rich-pile velvet, of great radiance, fluctuating to deep turquoise-blue and downlike sky-blue tones. Trimmed with silver galloon.

*6 feet 9 inches square.*

*From the collection of Cav. Cigerza, Rome.*

285—CERULEAN BLUE VELVET BALDACHINO

*Venetian Late Seventeenth Century*

*600.-* Similar to the preceding. Slightly deeper in tone.

*6 feet 8 inches by 7 feet 10 inches.*

*From the collection of Cav. Cigerza, Rome.*

286—ROSE-CORAL VELVET BALDACHINO

*Venetian Early Seventeenth Century*

*550.-* Lustrous soft close-pile velvet, of great radiance; fluctuating from a pink-coral to light downlike blush pink. Trimmed with patterned gold galloon.

*7 feet 11 inches by 6 feet 8 inches.*

287—NATTIER BLUE VELVET PORTIÈRE

*Venetian Early Seventeenth Century*

*350.-* Rich soft-pile, fluctuating from a deep Nattier blue to rare deep turquoise sky-blue. Valanced with silver fringe. Trimmed with silver galloon.

*Length, 6 feet 5½ inches; width, 5 feet 1 inch.*

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288—GOTHIC CISELÉ CRIMSON VELVET COVER

*Genoese Early Fifteenth Century*

*275.—* Lustrous flaming rose-crimson velvet, with gemlike areas. *Ciselé* to the ground with lobed motives bearing differing pomegranate bouquets and rosettes. Border of slightly lighter plain velvet. Trimmed with crimson and gold edging.

*7 feet 2 inches by 2 feet 2 inches.*

289—RARE GREEN VELVET PORTIÈRE

*Sicilian Late Fifteenth Century*

*350.—* Interesting deep jade-green jaspé velvet, fluctuating with beautiful downlike areas flushed with subdued crimson, which appears as crimson velvet on back. Trimmed with valance of gold fringe; paneled and edged with gold galloon.

*Length, 7 feet 7 inches; width, 4 feet 9 inches.*

*(Companion to the following)*

290—RARE GREEN VELVET PORTIÈRE

*Sicilian Late Fifteenth Century*

*350.—* Similar to the preceding.

**ITALIAN PRIMITIF POLYCHROME BAS-RELIEFS AND BUSTS,  
IN WOOD, STUCCO AND TERRA-COTTA,  
AND EARLY PAINTINGS**

**MARIOTTO DI NARDO**

FLORENTINE SCHOOL: ACTIVE *circa* 1420

291—MADONNA AND CHILD

*220.—* *On panel: Height, 27 $\frac{3}{4}$  inches; width, 15 $\frac{1}{2}$  inches*

THE Holy Mother seated before a gilded Gothic niche wearing lawn robes and blue-black hood and dress. She holds the Saviour on her lap, looks toward Him and admonishes Him with her right hand, while He holds her robe with right hand. He wears a robe of very beautiful Venetian red. In original carved and gilded Gothic arched, columned and crocketed frame.

*From the collection of Prof. Pedulli, Florence.*

*(Illustrated)*



No. 291—MADONNA AND CHILD

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ANDREA DI NICCOLO

SIENESE SCHOOL: 1440—1514

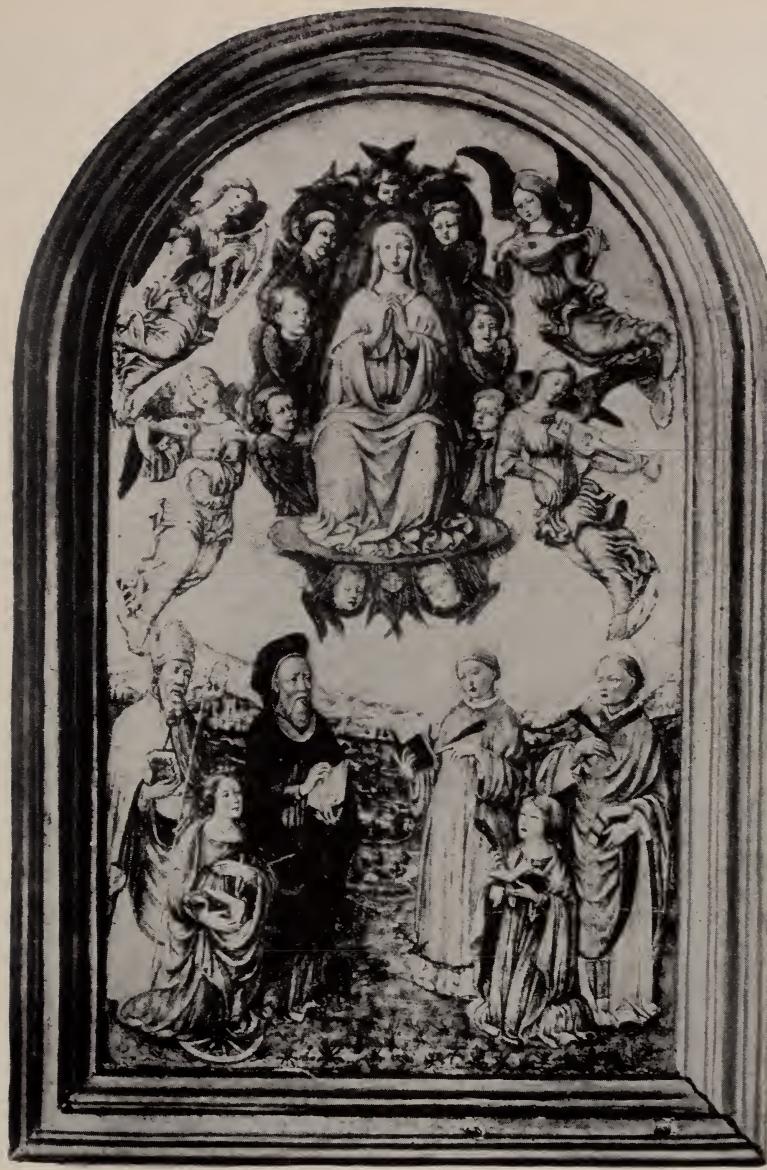
292—THE ASSUMPTION OF THE VIRGIN

*1400.—On arched panel: Height, 22 inches; width, 13 inches*

THE Holy Virgin, in voluminous ivory robes, is seated on a circular platform borne aloft on the winged heads of cherubim, while others appear at sides and crown of the throne. Her countenance is beautifully serene and her hands are joined in invocation. Four angels, flying at left and right, dispense sweet music. In the foreground, before a romantic landscape, are two groups of saints: at left, Sts. Nicholas, Gregorius and the kneeling Catherine; at right, Sts. Francis of Assisi, Benedict and Agnes, the latter kneeling.

*Note:* Accompanying this delightful early painting is a framed photograph of same with autographed authentication by F. Mason Perkins, the author of "Rassegna d'Arte Sienese," viz., "This picture has already been published by me in the 'Rassegna d'Arte Sienese' as being by Andrea di Niccolo of Siena. It is a work of this painter's later period."

(Signed) F. MASON PERKINS.



This picture has already been published by me in the "Rivista dei Carli Venezia" as being by Andrea di Bartolo of Siena. It is a work of this painter's later period.

J. Maso del Palacio

No. 292—THE ASSUMPTION OF THE VIRGIN

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GIACOMO COZZARELLI

SIENESE SCHOOL: EARLY FIFTEENTH CENTURY

293—MADONNA AND CHILD

*2600.— On panel: Height, 26 inches; width, 18 $\frac{3}{4}$  inches*

THE Holy Virgin, seen at half-length, is seated before a gilded background. She wears lavishly embroidered gilded robes under a dark blue hooded mantle and glances downward to the Infant Saviour standing on her lap. St. John the Baptist is at left and St. Catherine of Siena is at right. In carved frame of slightly later date.

*Note:* Accompanying this beautiful painting is a framed photograph of same with autographed authentication by F. Mason Perkins, the author of "Rassegna d'Arte Sienese": "This picture is undoubtedly by Giacomo Cozzarelli of Siena."

(Signed) F. MASON PERKINS.



This picture is undoubtedly by  
Giovanni Cimabue of Perugia  
F. Marion Thompson

No. 293—MADONNA AND CHILD

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SCHOOL OF MAIANO

FLORENTINE: FIFTEENTH CENTURY

294—*MADONNA AND CHILD*

*350.—* *Polychromed stucco bas-relief: Height, 25 $\frac{3}{4}$  inches; width, 22 inches*

THE Holy Virgin seen at half-length in profile to right, her lovely, serene head inclined downward to the Saviour, who stands beside her. She wears crimson robes and blue mantle. Light blue background. Original architectural frame.

*From the collection of Signor F. Manozzi.*



No. 294—MADONNA AND CHILD

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AGOSTINO DI DACCIO

FLORENTINE: EARLY FIFTEENTH CENTURY

295—MADONNA, SAVIOUR AND ST. JOHN

*2000.—Tinted stucco bas-relief: Height, 33 inches; width, 27 $\frac{1}{4}$  inches*

THE Holy Mother seen at half-length, wearing voluminous robes and hooded mantle, holding the Saviour in her arms at her left. St. John is seen at the Virgin's left shoulder, and four cherubic heads are disposed about right upper and two lower corners. Very lightly tinted. In architectural frame.

*Note:* In the Opero del Duomo, Florence, there is a marble bas-relief by di Daccio which is almost identical with the above interesting stucco bas-relief.



No. 295—MADONNA, SAVIOUR AND ST. JOHN

*Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.*

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**POLYCHROMED SCULPTURED BUST**

**FLORENTINE: LATE FIFTEENTH CENTURY**

**296—PORTRAIT OF A YOUNG GIRL**

*1000.* — Height,  $18\frac{3}{4}$  inches; total height,  $21\frac{3}{4}$  inches; width,  $19\frac{1}{4}$  inches  
Her beautiful head and shoulders tinted naturalistically. She wears  
brown closely curled hair and low cut blue robes with gilded fillets.  
On loose original molded oblong base.



No. 296—PORTRAIT OF A YOUNG GIRL

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POLYCHROMED SCULPTURED BUST

FLORENTINE: SIXTEENTH CENTURY

297—PORTRAIT OF A YOUNG GIRL

*900.—Height, 19 inches; total height, 24 inches; width, 21 $\frac{1}{4}$  inches*

HER charming head, slightly turned downward to left, is tinted naturalistically. She wears brown, lightly curling hair, caught with a gilded fillet, and red robes. On original lozenge-shaped molded base.



No. 297—PORTRAIT OF A YOUNG GIRL

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ANDREA DELLA ROBBIA  
FLORENTINE: 1435—1525

298—THE ANNUNCIATION

*1100.—Arched terra-cotta bas-relief: Height, 18 $\frac{3}{4}$  inches; width, 18 $\frac{1}{2}$  inches.*

THE Holy Virgin, wearing voluminous robes and halo, is seated at right, serenely contemplating the announcing angel kneeling at left, who carries a spray of lilies in his right hand, his left extended pointed upward. In contemporary carved and gilded arched frame. These beautiful figures have been set in blue composition background in the sixteenth century. The bouquet of lilies and left arm of angel are painted only on background.

*From the collection of Signor F. Manozzi, 1906.*



No. 298—THE ANNUNCIATION

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GIOVANNI DELLA ROBBIA

FLORENTINE: 1467—1529

299—MADONNA AND CHILD

*1150.—Circular polychromed terra-cotta bas-relief: Diameter, 27 inches*

THE Holy Virgin, wearing crimson and mellow green closely fitting robes and haloed hood, is seen standing at half-length. Her serene and lovely face slightly cast toward the Saviour, standing at her left side in her gentle embrace. The frame is sculptured beech of the period and develops clustered fruit amid closely placed green leaves.

*From the collection of Signor F. Manozzi, 1906.*



No. 299—MADONNA AND CHILD

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**SMALL COLLECTION OF RARE "STIPO A BAMBOCCI," OR  
WRITING CABINETS, OF SCULPTURE WALNUT**

**Executed either in the Bottega of Verrocchio or by his followers in  
the late Fifteenth century.**

300—CARVED WALNUT STIPO A BAMBOCCI

*School of Verrocchio, Italian Late Fifteenth Century*

*450.*

Writing cabinet; with flute-molded cornice and frieze having central cartouche flanked by bust of *putti* and warriors; arranged with long paneled drawer. Front fitted with large fall writing front of very charming root walnut; trimmed with open gilded iron coronetted cartouche lock-plate and side bolts. Flanked by two-tiered pilasters bearing figures symbolic of "Abundance and Devotion." Similar pilasters are on the paneled ends. Interior fitted with central niched door, enriched with caryatids enclosing two drawers and secret compartments; nine paneled surrounding drawers, with gilded bronze loop handles. On molded plinth. Very beautiful golden-brown patina.

*Height, 2 feet 4½ inches; length, 27¾ inches.*

*From the collection of Chev. Cantoni, Florence.*

301—CARVED WALNUT STIPO A BAMBOCCI, OR WRITING CABINET

*School of Verrocchio, Italian Late Fifteenth Century*

*625.*

Rectangular, with molded cornice and frieze having central coronetted cartouche flanked by two drawers seemingly bracketed to cornice by two *putti* on each and further *putti* over pilasters; ends with busts of symbolic figures. Fine fall writing front of extremely beautiful root walnut, trimmed with pierced cartouched iron lock, hasp and side bolts. Flanked by two-tiered pilasters of figures in full relief symbolic of "Peace, War, Abundance and the Arts." Similar pilasters are on the ends. Interior with central architectural niche having caryatids and drawers before secret compartments. On molded base. Very rich deep nut-brown patina.

*Height, 24 inches; length, 26 inches.*

*From the collection of Chev. Cantoni, Florence.*

*(Illustrated)*



No. 301—CARVED WALNUT STIPO A BAMBONCI, OR WRITING CABINET  
(*School of Verrocchio, Italian Late Fifteenth Century*)

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302—CARVED WALNUT STIPO A BAMBONCI

*School of Verrocchio, Italian Late Fifteenth Century*

*450.*

Writing cabinet, with molded cornice and frieze bracketed with *putti busts*; fitted with two drawers and central coronetted coat-of-arms. Large fall writing front of very beautiful root elm, trimmed with gilded coronetted cartouched iron lock-plate and hasp; flanked by two-tiered pilasters enriched with figures in full relief symbolic of "Abundance." Paneled ends. Interior fitted with enclosing door formed of an arched niche guarded by two figures; interior with drawer and secret compartments. Two similar smaller architectural doors flank center and are adorned with caryatids surmounted by symbolic birds. Two flanking drawers are at crown and a series of three at foot; trimmed with gilded bronze handles, a "Crescent," the crest of the Strozzi family. On molded base. Very rare light nut-brown patina.

*Height, 24½ inches; width, 27 inches.*

*From the Strozzi Palace Collection.*

*From the collection of the famous English poet, Robert Browning, and used by him for his manuscripts in his Villa at Caneli, near Florence.*



No. 302—CARVED WALNUT STIPO A BAMBOCCI  
(School of Verrocchio, Italian Late Fifteenth Century)

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303—IMPORTANT CARVED WALNUT STIPO A BAMBOCCI, OR WRITING  
CABINET *School of Verrocchio, Italian Fifteenth Century*

1200. Rectangular; with leaf-molded and dentiled cornice and frieze having helmed cartouche supported by two *putti* and flanked by two drawers, each bearing two further symbolic *putti*; two groups of two *putti* are over pilasters and others are on ends. Large fall writing front of beautiful root elm; trimmed with cartouched iron lock and side bolts. Three-tiered pilasters, with figures in full relief of Adam and Eve grouped, *putti* in twos and symbolic groups of "Devotion and Abundance." End pilasters with double tiers of figures. Interior with three architectural niches having further *putti* flanked by symbolic figures, these with drawers concealing secret compartments. Two molded upper flanking drawers and series of drawers below, trimmed with original gilded bronze handles, a "Siren Holding its Tails," the insignia of the Di Paliano family. On molded base. Rare rich nut-brown original patina.

*Height, 30½ inches; length, 33¾ inches.*

*Note:* The di Palianos were Princes of Colonna.



No. 303—IMPORTANT CARVED WALNUT STIPO A BAMBONCI,  
OR WRITING CABINET  
(*School of Verrocchio, Italian Fifteenth Century*)

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304—IMPORTANT CARVED WALNUT STIPO A BAMBONCI, OR WRITING  
DESK *School of Verrocchio, Italian Late Fifteenth Century*

*1250.-*

Rectangular upper portion; with flute-dentiled cornice and bracketed frieze; enriched with central medallioned cartouche flanked at intervals by busts of warriors and sages which are continued at ends. Large writing fall front of very beautiful root walnut; trimmed with chiseled iron lock-plate and side bolts; flanked by pilasters of two tiers of figures in full relief symbolic of "Abundance"; the ends paneled and with similar rich pilasters. The interior, fitted with central architectural niche, flanked by *putti* and series of drawers, with original brass handles, secret drawers and compartment below. Molded lower portion, with frieze having central drawer and two pull-slides, to support fall front, terminated in busts of sirens. Supported on paneled ends having finely scrolled fronts and claw feet. Paneled back, with scrolled apron. Extremely beautiful golden-brown patina.

*Height, 5 feet 3 inches; width, 3 feet 6 inches.*

*From the collection of Chev. Cantoni, Florence.*



No. 304—IMPORTANT CARVED WALNUT STIPO A BAMBONCI, OR WRITING DESK  
(*School of Verrocchio, Italian Late Fifteenth Century*)

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## ITALIAN CARVED WALNUT FURNITURE OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES

Including fine Needlework State Chairs, among these being an important set of twelve from Parma, in original condition; two finely woven Brussels Tapestry Throne Chairs; several remarkable Panche da Coro Cassoni; Credenza; Cabinets; Center and Refectory Tables and two very interesting Candelabra.

### 305—DECORATED WALNUT TABLE CABINET

*Italian Seventeenth Century*

*110.-* Dome top, with flute enrichment and small hinged cover to compartment. Leaf-molded cornice; front, with fall writing table; interior fitted with drawers. On molded base and bracket feet; parcel gilded. (Interior reconstructed.)

*Height, 16½ inches; width, 17¼ inches.*

### 306—NEEDLEWORK WALNUT PANCHETTO

*Tuscan Seventeenth Century*

*45.-* Stool; with oblong top covered in gros-point developing arabesqued motives occupied by bouquets of flowers; on ivory grounds; trimmed with tasseled silk fringe. On box-stretchered balustered legs.

*Height, 22½ inches; width, 18½ inches.*

### 307—Two NEEDLEWORK WALNUT PANCHETTI

*Tuscan Eighteenth Century*

*180.-* Stool; with oval top in petit-point, displaying in rich mellow colors oval medallion of poppies on deep ivory ground; border of scrolling flowers and ribbons. On vase-balustered legs having fine X-balustered stretcher.

*Height, 20½ inches; width, 20 inches.*

### 308—FOUR VELVET WALNUT FOLDING CHAIRS

*Paduan Late Seventeenth Century*

*240.-* Serpentine paneled back and loose seat covered in soft jade-green velvet. X folding support for seat.



309—CARVED WALNUT DANTESENQUE FOLDING CHAIR

*Florentine Early Sixteenth Century*

*240.-* Scrolled back enriched with central coat-of-arms and flanking scrolled sprays of flowers; many spindle curule arms and legs with lifting seat, folding on pivot; cross stretchers, with claw feet.

*From the famous Davanzati Palace Collection, No. 351, American Art Association, 1916.*

*Note:* This remarkable chair was originally bought at the above sale and sent by an "American Connoisseur" to his villa in Italy, and is now back for sale in Mr. Girard's Collection.

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310—WALNUT AND CRIMSON VELVET ARMCHAIR

*Tuscan Fifteenth Century*

170.— Oblong back, with leaf-scrolled terminals and seat covered in rich ruby velvet of beautiful depth and radiance; trimmed with crimson galloon and fringe. Slightly scrolled arms; on square supports, continuing into legs; open lozenge patterned stretcher.

*From the collection of Chev. Cantoni, Florence.*

(Illustrated)

311—SIX CRIMSON VELVET WALNUT CHAIRS

*Lucca, Early Seventeenth Century*

720.— Arched, slightly flaring oblong back and seat, covered in contemporary rose-crimson velvet of great brilliance; trimmed with tasseled fringe. Supported on vase-balustered legs very finely stretchered.

*From the collection of Conte Brancoli Busdraghi, Lucca.*

(Illustrated)

312—TWO CRIMSON VELVET WALNUT CHAIRS

*Lucca, Early Seventeenth Century*

240.— Similar to the preceding.

*From the collection of Conte Brancoli Busdraghi, Lucca.*

313—TWO CRIMSON VELVET WALNUT CHAIRS

*Lucca, Early Seventeenth Century*

240.— Similar to the preceding.

*From the collection of Conte Brancoli Busdraghi, Lucca.*

314—TWO CRIMSON VELVET WALNUT CHAIRS

*Lucca, Early Seventeenth Century*

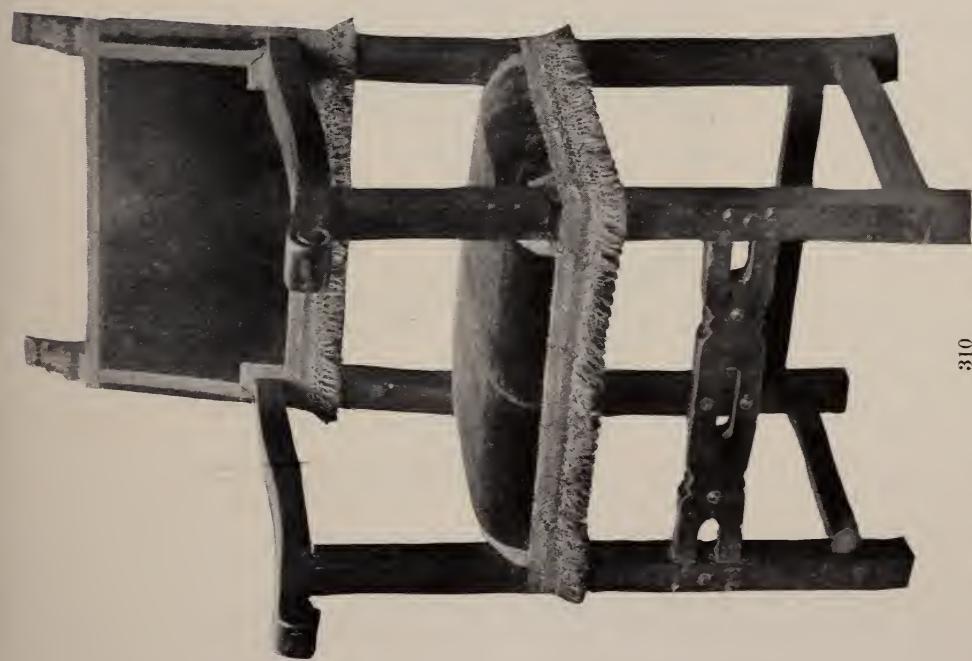
240.— Similar to the preceding.

*From the collection of Conte Brancoli Busdraghi, Lucca.*



310

No. 310—WALNUT AND CRIMSON VELVET ARMCHAIR (*Tuscan Fifteenth Century*)  
No. 311—SIX CRIMSON VELVET WALNUT CHAIRS (*Lucca, Early Seventeenth Century*)



311

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315—EMBROIDERED CRIMSON VELVET GILDED CHAIR

*Savoyard Seventeenth Century*

210.-

Oblong back, with serpentine crown and seat covered in lustrous crimson velvet of the period; enriched in yellow silk appliqué with leaf-scrolled banded borders; cartouches and husk festoons. On leaf balustered square legs, having fine leaf-adorned X-stretcher.

316—GREEN VELVET WALNUT ARMCHAIR

*Tuscan Seventeenth Century*

180.— Oblong back and seat; covered in deep jade-green velvet. Open bulbous arms; on exceptionally well-stretched baluster legs. Back enriched with embroidered coat-of-arms.

317—CRIMSON VELVET WALNUT ARMCHAIR

*Tuscan Seventeenth Century*

220.— Similar to the preceding; seat covered in rich rose-crimson velvet.

318—EMBROIDERED WALNUT ARMCHAIR

*Tuscan Seventeenth Century*

170.— Similar to the preceding; with spiral arm and seat covered in fine chevron-pattern point Hongroise embroidery.

319—CARVED AND INLAID WALNUT SMALL CHAIR

*Bergamo, Early Sixteenth Century*

50.— Open back, with square supports having leaf pinnacles, upper scrolled cartouche panel having inlaid oblong center and finely scrolled lower rail. Seat in rich green velvet. On square legs with stretcher similar to lower rail of back.

320—Two CARVED WALNUT “BALLA,” OR NURSING CHAIRS

*Casentino, Late Fifteenth Century*

90.— Low open back; with square supports, scratch-carved arched pediment and cross rail below sustaining three tiny balusters. Seats covered in varied crimson floral damask. On stretched square legs. One enriched with button rosettes.

*Note:* A most interesting type of early Italian peasant craftsmanship.

321—Two CARVED WALNUT “BALLA,” OR NURSING CHAIRS

*Casentino, Late Fifteenth Century*

90.— Similar to the preceding. One seat in apple-green; the other in crimson damask. Legs and rails scratch-fluted.

*Note:* A most interesting type of early Italian peasant craftsmanship.

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322—Two WALNUT AND BLUE VELVET Low CHAIRS

*Italian Eighteenth Century*

*180.—* Open molded fan-shaped back; with most interesting splat, representing in silhouette an arcade, seen through a flanking avenue of trees. Loose seat, in lustrous turquoise-blue velvet. On stretchered fluted tapering legs.

323—Two SMALL CARVED AND INLAID WALNUT CHAIRS

*Bergamo, Early Sixteenth Century*

*150.—* Open back; with scrolled mask terminals, upper scrolled cartouche, paneled with inlay developing medallion, bird and bear, and lower scrolled rail. On straight square legs, having similar strong stretchers. Seat covered in contemporary *drap d'or* orange-pink and ivory brocade paneled with old galloon and finished with charming orange-pink velvet.

(Illustrated)

324—Two SMALL CARVED AND INLAID WALNUT CHAIRS

*Bergamo, Early Sixteenth Century*

*140.—* Similar to the preceding; with slight differences in details; having fluted urn finials and scrolled frontal stretcher.

325—Two SMALL CARVED AND INLAID WALNUT CHAIRS

*Bergamo, Early Sixteenth Century*

*90.—* Similar to the preceding; with slight variance in details.

326—Two SMALL CARVED AND INLAID WALNUT CHAIRS

*Bergamo, Early Sixteenth Century*

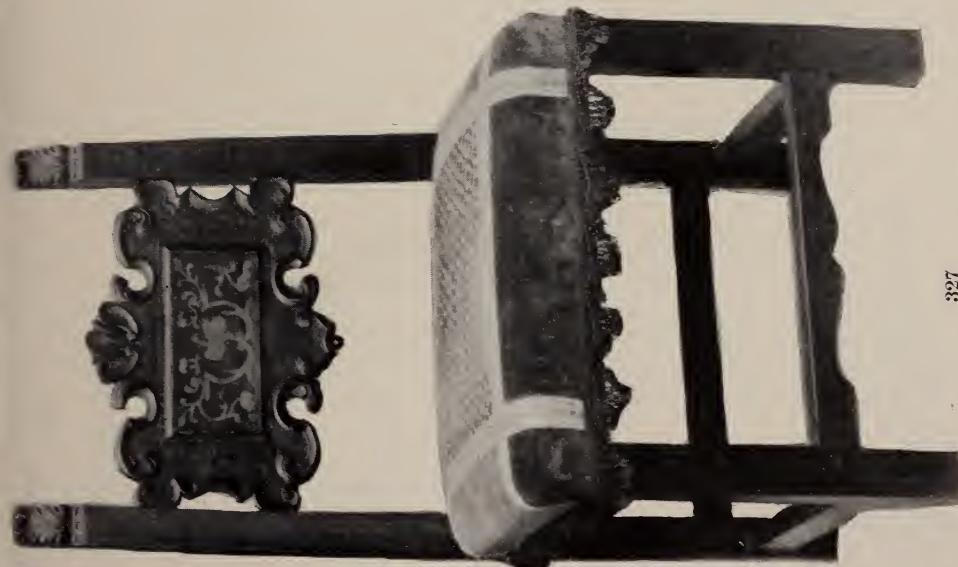
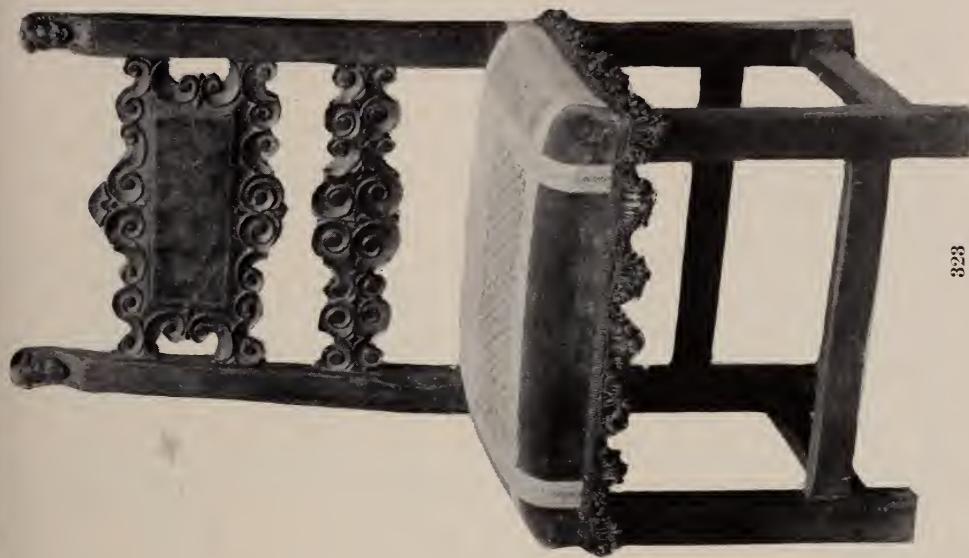
*90.—* Similar to the preceding; one with no lower rail to back, crotch walnut in panel and straight stretcher. Other slight variances.

327—Two SMALL CARVED AND INLAID WALNUT CHAIRS

*Bergamo, Early Sixteenth Century*

*90.—* Similar to the preceding; varying slightly in details. Fine inlaid back panel.

(Illustrated)



SMALL CARVED AND INLAID WALNUT CHAIRS  
(Bergamo, Early Sixteenth Century)

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328—TWO CARVED WALNUT SEGGIOLE DU GUARDIA, OR GUARD ROOM CHAIRS *Sicilian Early Sixteenth Century*

*110.—* Open back, with supports and cross rails enriched with rustic flutings and enclosing balustered arcading; molded walnut seats. Supported on square legs, enriched and framed in similar manner to back. Very fine rich patina.

*Note:* Very interesting type, showing distinct Saracenic influence.

329—TWO CARVED WALNUT SEGGIOLE DU GUARDIA, OR GUARD ROOM CHAIRS *Sicilian Early Sixteenth Century*

*110.—* Similar to the preceding.

*Note:* Very interesting type, showing distinct Saracenic influence.

330—CARVED WALNUT BLUE VELVET SUITE

*Ligurian Seventeenth Century*

*600.—* Consisting of large canapé, state chair and three side chairs. Arched back and seat, covered in rare lustrous turquoise-blue velvet of great radiance; trimmed with Vandyked fringe. Deep scrolled and molded arm of unusual type. On lyre-scrolled legs having very beautiful H-stretchers.

*Canapé: Height, 44 inches; length, 60 inches.*

*Originally from the Villa Il Poderino, near Florence.*

*(Companions to the following)*

*(Illustrated)*

331—CARVED WALNUT BLUE VELVET SUITE

*Ligurian Seventeenth Century*

*325.—* Similar to the preceding. Consisting of state chair and three side chairs.

*Originally from the Villa Il Poderino, near Florence.*

*(Companions to the preceding)*

*35.— 331A.— Stool*



No. 330—CARVED WALNUT BLUE VELVET SUITE  
(*Ligurian Seventeenth Century*)

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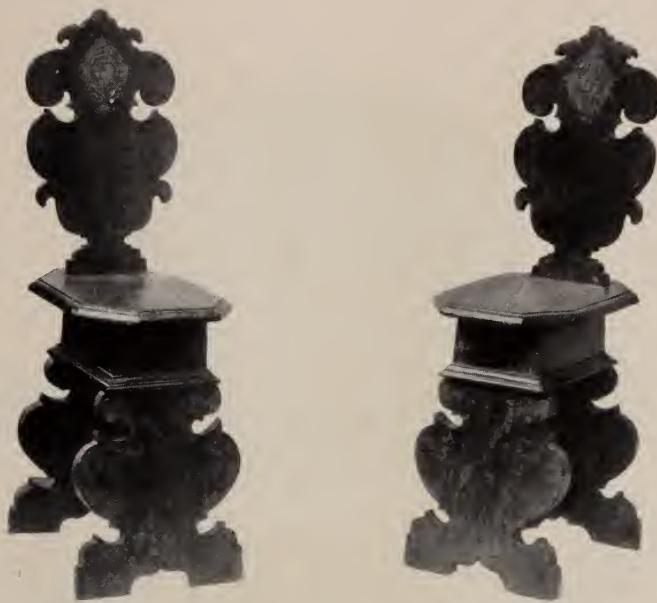


332—CARVED WALNUT “SGABELLO A VENTAGLIO”

*Tuscan Late Fifteenth Century*

225.

Chair, with paneled fan-shaped back and incurved fluted crowning rail terminating in fine ram's-horn scrollings and having three vase terminals. Massive octagonal walnut seat. Supported on flaring paneled box pedestal having valances toward foot.



333—SIX DECORATED WALNUT SGABELLO CHAIRS

*Tuscan Early Sixteenth Century*

*330.—* Deeply scrolled vase-shaped cartouche back; enriched with very finely painted cartouched oval coat-of-arms of the da Corte family. Molded lozenge-shaped walnut seat, with oblong molded frieze and flaring cartouched front and back supports.

334—Two DECORATED WALNUT SGABELLO CHAIRS

*Tuscan Early Sixteenth Century*

*130.—* Similar to the preceding.

335—Two DECORATED WALNUT SGABELLO CHAIRS

*Tuscan Early Sixteenth Century*

*130.—* Similar to the preceding.

336—Two DECORATED WALNUT SGABELLO CHAIRS

*Tuscan Early Sixteenth Century*

*110.—* Similar to the preceding.

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337—CARVED AND GILDED FAUTEUIL *Italian Eighteenth Century*

55.

Scroll-molded cartouche back, armpads and loose seat, covered in strap-arabesqued floral ivory brocade of the period. Finely scrolled open arms and valanced cabriole legs, enriched with roccaille motives and leafage.

*From the collection of Chev. Cantoni, Florence.*



338—FOUR CARVED WALNUT SAPPHIRE-BLUE VELVET CHAIRS

*Paduan Late Sixteenth Century*

*400.—* Oblong back and seat covered in seventeenth century sapphire-blue velvet of fine lustrous quality, trimmed with original fringe. Back with circular wreathed medallion painted with coat-of-arms in crimson, blue and yellow. Scrolled terminals. On square legs having inlaid cartouche stretcher.

339—FOUR CARVED WALNUT SAPPHIRE-BLUE VELVET CHAIRS

*Paduan Late Sixteenth Century*

*360.—* Similar to the preceding.

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340—Two NEEDLEWORK CARVED WALNUT STATE CHAIRS

*Ligurian Seventeenth Century*

*460.-* Arched oblong back and seat; covered in petit- and gros-point developing two cranes before vessels set on a pedestal; illustrating an episode from La Fontaine's Fables; surrounded by scrollings of gay blossoms in gros-point; on tawny brown grounds; the seats with similar flowers and grounds. Open leaf-scrolled arms. On balustered and stretchered legs.

341—CARVED WALNUT AND CUT-VELVET STATE CHAIR

*Tuscan Fifteenth Century*

*280.-* Open oblong paneled back, with leaf terminal and seat covered in fine contemporary velvet, displaying small scrollings of blue velvet leaves on ivory silk grounds; trimmed with velvet galloon. Open scrolled arms, with baluster supports. On square legs having open lozenge stretchers.

*Note:* This fine state chair is in its original condition, and with its original covering.

(Illustrated)

342—Two CARVED WALNUT STATE CHAIRS

*Ligurian Early Seventeenth Century*

*260.-* Serpentine oblong back and seat, covered in beautiful contemporary lustrous rose-crimson velvet; trimmed with scroll-patterned velvet galloon and fringe. Very beautifully and unusually molded open arms. Similarly molded lyre-scrolled legs and H-stretchers.

*From the well-known Glisenti Collection.*

(Illustrated)

343—Two CARVED WALNUT STATE CHAIRS

*Ligurian Early Seventeenth Century*

*260.-* Similar to the preceding.

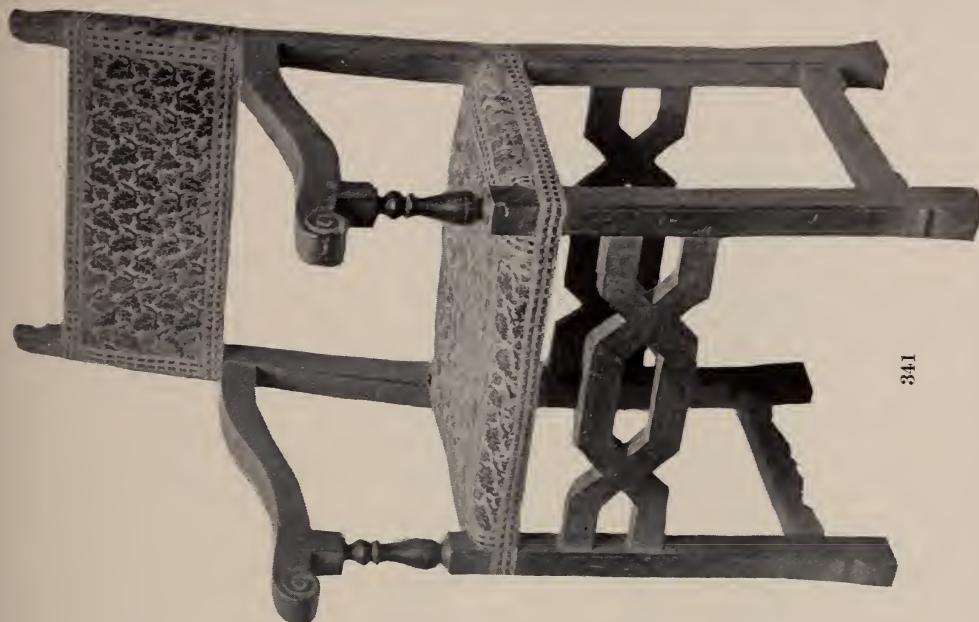
*From the well-known Glisenti Collection.*

344—Two CARVED WALNUT STATE CHAIRS

*Ligurian Early Seventeenth Century*

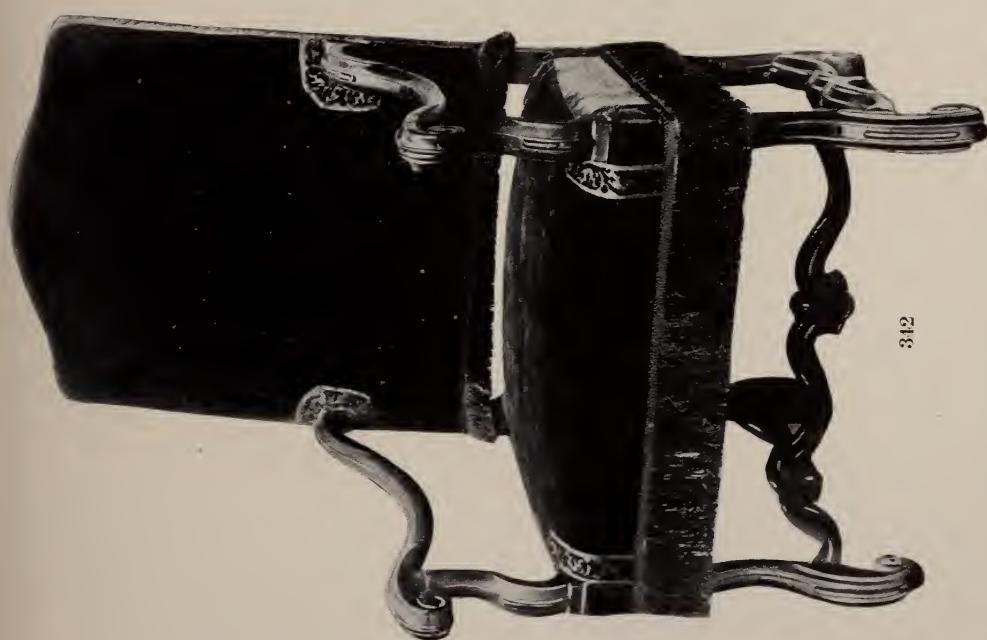
*260.-* Similar to the preceding.

*From the well-known Glisenti Collection.*



341

No. 341—CARVED WALNUT AND CUT-VELVET STATE CHAIR (*Tuscan Fifteenth Century*)  
No. 342—TWO CARVED WALNUT STATE CHAIRS (*Ligurian Early Seventeenth Century*)



342

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345—Two CARVED AND INLAID WALNUT ARMCHAIRS

*Brescian Sixteenth Century*

70.-

Open back; with scroll-inlaid square supports terminated in scroll motives. Broad upper scrolled cartouche cross-splat, with oblong panel of finely scrolled inlay; lower cartouche similar but narrower. Leaf-bracketed flat arms, with square supports. Molded walnut seat. On square legs, having central stretcher similar to the lower splat of back and two auxiliary scrolled narrow stretchers.



346—TWO NEEDLEWORK WALNUT STATE CHAIRS

*Ligurian Seventeenth Century*

*800.* Oblong back and seat; covered in gros-point developing curious fantastic scrollings of shell and leaf motives amid trailings of flowers; on resonant black grounds. Finely molded open scrolled arms of unusual type. Supported on lyre-scrolled legs with H-stretchers.

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347—NEEDLEWORK CARVED WALNUT STATE CHAIR

*Ligurian Seventeenth Century*

*240.*—Oblong back and seat, covered in fine gros-point displaying in rich harmonious colors large fantastic scrollings and rare pomegranate motives; trimmed with green fringe. Beautifully molded and scrolled open arms of unusual type. On similarly scrolled legs with H-stretcher.



348—SIX AUBUSSON TAPESTRY WALNUT CHAIRS

*Florentine Seventeenth Century*

*1620.*—Fan-shaped, serpined back and seat covered in virile Aubusson tapestry paneled with bouquets of flowers on tawny-brown grounds having blue borders of scrolling leaves. On tapering baluster legs with double-scrolled and molded U-stretcher.

349—TWO AUBUSSON TAPESTRY WALNUT CHAIRS

*Florentine Seventeenth Century*

*540.*—Similar to the preceding.

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350—TWO AUBUSSON TAPESTRY WALNUT CHAIRS

*Florentine Seventeenth Century*

*360.—* Similar to the preceding.

351—TWO AUBUSSON TAPESTRY WALNUT CHAIRS

*Florentine Seventeenth Century*

*360.—* Similar to the preceding.

352—NEEDLEWORK CARVED WALNUT STATE CHAIR

*Piedmontese Seventeenth Century*

*275.—* Oblong back and seat, covered in gros-point displaying interesting fantastic scrollings of flowers and fruit in rich crimson, blues, greens and ivory; on resonant black grounds; trimmed with parti-colored fringe. Open leaf-scrolled arms with baluster supports. On H-stretched balustered legs.

353—SIX VERY IMPORTANT PUNTO DI PARMA NEEDLEWORK WALNUT CHAIRS

*Parmese Seventeenth Century*

*2700.—* Slightly flaring backs, serpined at crowns and seats, covered in Parmese petit- and gros-point developing, in pastel shades and crimson on rich ivory ground, scrolled medallions variously occupied by Warrior, Court Beaux and Belles and Rustics; surrounded by scrollings of pomegranates and floral motives. The seats variously of animals and landscapes and fantastic scrollings similar in color to backs. Trimmed with original valanced green fringe. On square panel legs and finely molded scrolled double U-stretchers.

*From the collection of Conte Cassoli, Reggio, Emilia.*

*Note:* These unusually fine chairs are in their original condition in every way. Accompanying them is a framed memorandum of the Italian Government, reading, when translated, as follows: "According to article 5 of the law of 20th June, 1909, No. 364, and upon request of the Ministry of Instruction, I, undersigned municipal clerk of Florence, have notified Signor Enrico Testa in Florence that the twelve chairs in needlework of the collection of the Conte Cassoli, of Reggio, Emilia, have (or bear) important interest and are submitted to the disposition contained in articles 5, 6, 7, 8, 29, 31, 32 and 37 of the above-named Law and . . . .

(Signed) *IL MESSO COMUNALE.*"

*(Companions to the following)*

*(Illustrated)*

No. 353—SIX VERY IMPORTANT PUNTO DI PARMA NEEDLEWORK WALNUT CHAIRS  
(Parmese Seventeenth Century)



Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.

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354—TWO VERY IMPORTANT PUNTO DI PARMA NEEDLEWORK WALNUT  
CHAIRS

*Parmese Seventeenth Century*

*900.-* Similar to the preceding. The needlework of backs with oval medallions occupied by jardinières of fruit.

*From the collection of Conte Cassoli, Reggio, Emilia.*



355—TWO VERY IMPORTANT PUNTO DI PARMA NEEDLEWORK WALNUT CHAIRS  
*Parmese Seventeenth Century*

Similar to the preceding. The needlework of backs developing sapphire-blue oval medallions occupied by bouquets of flowers and crowned by masks; seats with birds.

*900.—*  
*From the collection of Conte Cassoli, Reggio, Emilia.*

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356—TWO VERY IMPORTANT PUNTO DI PARMA NEEDLEWORK WALNUT  
CHAIRS *Parmese Seventeenth Century*

*900.—* Similar to the preceding. Backs with quaint landscapes.

357—NEEDLEWORK STATE CHAIR *Piedmontese Seventeenth Century*

*275.—* Oblong back and seat, covered in gros-point with Chinoiserie landscapes and flowers in rich colors. Walnut frame.

358—NEEDLEWORK WALNUT SUITE *Savoyard Seventeenth Century*

*600.—* Sofa and two state chairs. Oblong back and seat, covered in gros-point developing, in rich colors, trailings of large poppies on gray-ivory grounds. Leaf-scrolled open arms; on baluster legs.

*Sofa: Height, 43 inches; length, 45 inches.*



3050.- 359—IMPORTANT BRUSSELS TAPESTRY WALNUT THRONE CHAIR  
*Tuscan Sixteenth Century*

Oblong back, displaying a panel of finely woven Brussels tapestry occupied by seated figure of "Juno" with her emblematic peacock. Deeply boxed seat in similar fine tapestry, woven with figure of "Amorino" amid clusters of fruit and flowers. Box valance, with Jove's eagle perched amid flowers. Back surrounded by gilded open scrolled leaf motives. Flat molded open arms on short balusters. Supported on square legs having cross stretchers scrolled at ends.

*Originally from the Villa Poderino, Florence.*

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360—IMPORTANT BRUSSELS TAPESTRY WALNUT THRONE CHAIR

*Tuscan Sixteenth Century*

*3050.* Oblong back, displaying in finely woven Brussels tapestry a figure of Orpheus playing his lyre under a vine-wreathed niche; charmed animals are at his feet. Seat and deep box valance in similar fine tapestry, woven with caryatid flanked by harpies; the valance with Jove's eagle in a columned medallion. Back, terminated with gilded satyr masks. Molded flat arms. On square stretchered legs.

*Originally from the Villa Poderino, Florence.*



361—CARVED WALNUT CABINET

*Umbrian Sixteenth Century*

Flute-dentiled oblong top; with bracket frieze fitted with rustic  
molded central and two similar small drawers over pilasters.  
Front arranged with leaf-paneled door and pilasters; on spirally  
gadrooned base and claw feet. Drawers and doors with walnut  
knobs.

*200.-*

*Height, 38 inches; width, 27 inches.*

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362—SCULPTURED WALNUT CASSONE

*School of Sansovino, Brescian Sixteenth Century*

*325.—* Molded lifting oblong top; with ribbon molded and paneled front, enriched with central cartouche and very virile flanking scrollings of flowers. Pilasters with atlantes and caryatids. On gadrooned base having claw feet. Iron bail side carrying handles.

*Height, 2 feet 2 inches; length, 6 feet 3½ inches.*

*From the collection of Professor Pedulli, Florence.*

363—SCULPTURED WALNUT CASSONE

*School of Sansovino, Brescian Sixteenth Century*

*525.—* Similar to the preceding.

*Height, 2 feet 2 inches; length, 65 inches.*

*From the collection of Professor Pedulli, Florence.*

364—DECORATED CASSONE

*Raphaellesque School, Sienese Sixteenth Century*

*140.—* Molded oblong lifting top; incurved round front; enriched in tempera with central cartouche bearing motto, flanked by reclining male and female figures symbolic of "Night and Morning"; on deep ivory grounds; arabesqued flanking pilasters. Large iron bail lifting handles.

*Height, 21½ inches; length, 65 inches.*

*(Illustrated)*



No. 364—DECORATED CASSONE (*Raphaellesque School, Siene Sixteenth Century*)

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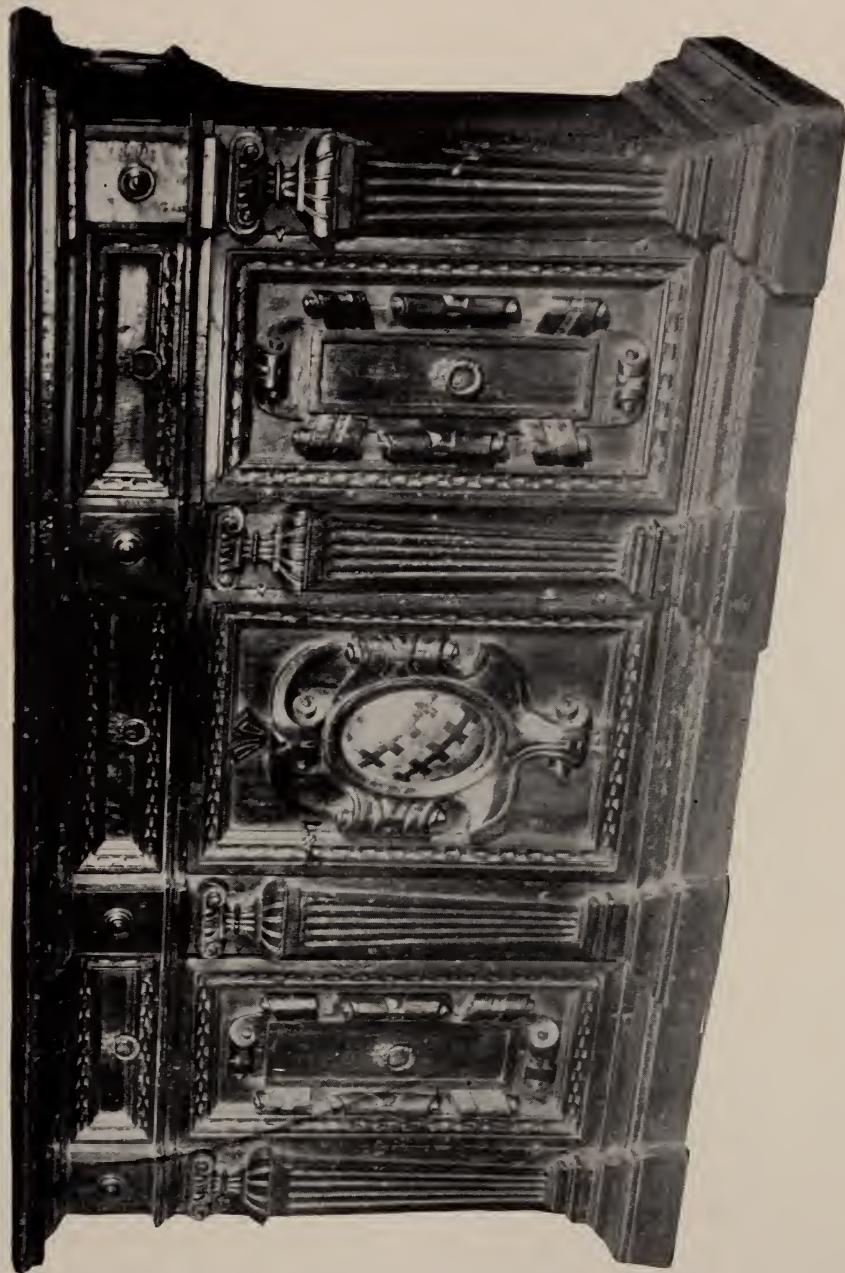
365—CARVED WALNUT CREDENZA

*Sansovino School, Marchean Sixteenth Century*

*400.-* Molded oblong top; with four button-rosetted pilaster blocks, parting three frieze drawers; enriched with leaf moldings and iron ring handles. Front fitted with three very finely cartouched and paneled enclosing doors; the central bearing in colors the arms of the "Salviati" family. Pilasters with tapering fluted columns having Ionic capitals. On broken molded base.

*Height, 2 feet 10 inches; length, 5 feet 9 inches.*

*From the famous Salviati Collection, Venice.*



No. 365—CARVED WALNUT CREDENZA (Sansovino School, Marchean Sixteenth Century)

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366—CARVED WALNUT INGUINOCCHIATOIO

*Vasarian, Florentine Sixteenth Century*

*150.*

Prie-Dieu; molded oblong top; with bracketed frieze, fitted with drawer. Front arranged with two paneled enclosing doors having bronze knobs. Flanked by exceptionally fine caryatids and open columns. Molded kneeling-box, with lifting top and loose cushion covered in rich contemporary crimson velvet.

*Height, 38½ inches; width, 34½ inches.*

*Note:* A beautiful classic example in Vasari's best manner.

*From the collection of Chev. Cantoni, Florence.*



367—CARVED WALNUT CREDENZETTA

*Tuscan Early Sixteenth Century*

325. Rectangular cabinet, with molded top; interesting frieze, with paneled central drawer having fluted knob and flanking small scroll-bracketed drawers over pilasters; similar brackets on ends of frieze. Front arranged with enclosing paneled door bordered with guilloche molding and centered with cartouched coat-of-arms bearing fleurs-de-lis; flanked by fine broad half reed-fluted pilasters which also appear on ends under the brackets. On molded base with claw feet.

*Height, 37½ inches; width, 43½ inches.*

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368—IMPORTANT CARVED WALNUT CREDENZA VASARIANA

*Florentine Sixteenth Century*

*325.*

Molded oblong top, with fluted dentil enrichment. Bracketed frieze, fitted with two drawers. Front arranged with two paneled enclosing doors trimmed with brass knobs and flanked by classic caryatids and open end columns. On spirally fluted cushion base and claw feet. Remarkably fine old rich brown patina.

*Height, 3 feet 10½ inches; length, 5 feet 10 inches.*



No. 368—IMPORTANT CARVED WALNUT CREDENZA VASARIANA (Florentine Sixteenth Century)

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369—RARE CARVED WALNUT CENTER TABLE A Pozzo

*Umbrian Sixteenth Century*

700.—

Octagonal top, with flute-dentiled apron. Recessed valanced and molded frieze, following contour of top with curious extensions over the eight baluster legs and box stretcher.

*Height, 30¾ inches; diameter, 52¼ inches.*

*From the collection of Cav. Cigerza, Rome.*

370—RARE CARVED WALNUT NOTARY TABLE

*Umbrian Early Sixteenth Century*

325.—

Massive broad oblong top, with flute-dentiled apron. Supported on broad paneled ends having open balustered columns at back and front, arched cross stretcher and high-placed, scrolled central stretcher. Very remarkable rich patina.

*Height, 2 feet 8 inches; length, 6 feet 3 inches; diameter, 3 feet 11 inches.*

*Note:* Notary tables of this fine type are very rare. It is interesting to observe the excessive width of these tables, which were so made to keep contending parties at a reasonable distance from their opponents' daggers.



371—CARVED WALNUT CENTER TABLE

*Umbrian Early Sixteenth Century*

425.—Very massive revolving octagonal top; inlaid with lines. Supported on three boldly flanged scrolled legs having scrolled acanthus leaves at knees, feathered claw feet and central pineapple pendant. Legs parcel gilded.

*Height, 31 3/4 inches; diameter, 43 1/2 inches.*

372—CARVED WALNUT CREDENZA

*Ligurian Sixteenth Century*

200.—Molded oblong top; frieze fitted with two drawers, enriched with satyr-heads and fine acanthus-leaf scrollings; parted by Amorini heads over the three pilasters. Front arranged with two molded enclosing doors, interrupted by pilasters adorned with satyr-heads and drops of husks and berries. On molded base and gadrooned ball feet. Rich brown patina.

*Height, 42 inches; length, 64 3/4 inches.*

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373—CARVED WALNUT CREDENZETTA

*Tuscan Early Sixteenth Century*

240.—

Molded oblong top; frieze with paneled central drawer and two mock drawers over pilasters, all trimmed with black walnut knobs. Front fitted with paneled door bearing the helmed cartouched coat-of-arms of the celebrated Italian family "Chiarimonti." Flanked by half reed-fluted broad pilasters. On molded base having claw feet. Rich brown patina.

*Height, 43 inches; length, 46 $\frac{1}{4}$  inches.*

*From the collection of the princely family of Chiarimonti.*

*From the collection of the celebrated English poet, Robert Browning, and used by him in his Villa in Candelì, near Florence.*

374—IMPORTANT CARVED WALNUT CENTER TABLE

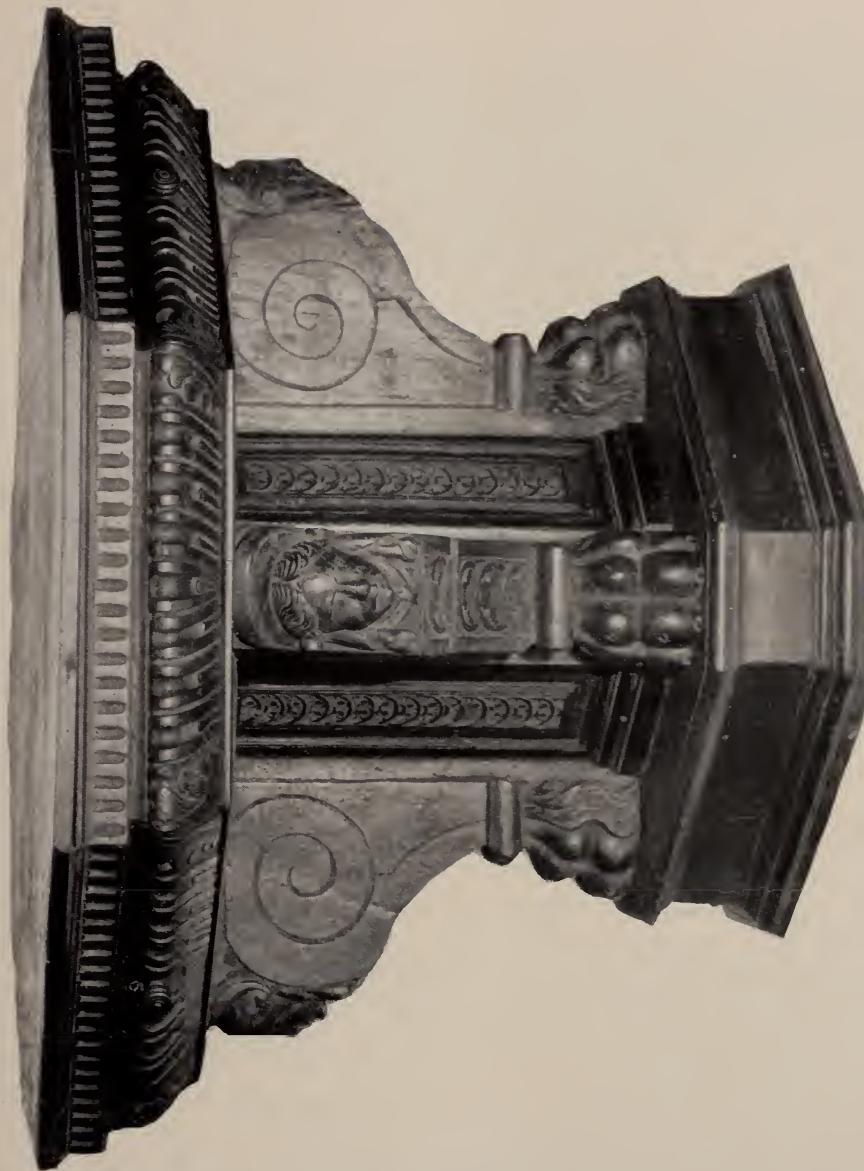
*Perugian Sixteenth Century*

150.—

Octagonal top, with fluted valance and spiral fluted frieze having four drawers trimmed with original brass knobs. Supported on central pedestal paneled with money-pattern motives and four attached scrolled brackets enriched with fine masks at crown and bold claw feet sustained on square molded plinth with canted corners.

*Height, 34 inches; length, 52 inches.*

*(Illustrated)*



No. 374—IMPORTANT CARVED WALNUT CENTER TABLE  
(Perugian Sixteenth Century)

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375—CARVED WALNUT CENTER TABLE

*Savoyard Sixteenth Century*

*1100.—* Inlaid revolving massive octagonal top. Supported on four flanged boldly scrolled legs, enriched with strap scrollings, acanthus leaves, claw feet and pineapple pendant; finely molded octagonal base.

*Height, 30½ inches; diameter, 44½ inches.*

*Note:* This interesting table, with revolving top, was used in the latter half of the sixteenth century to play the then extremely popular game of cards known as "Banker and Broker."

376—WALNUT REFACTORY TABLE *Piacenza, Sixteenth Century*

300.— Massive oblong top, enriched with three-reed moldings. Supported on beautiful simple pear-shaped end balusters with massive arched cross stretchers and long central stretcher.

*Height, 2 feet 7 inches; length, 7 feet 4½ inches.*

*Originally from the Villa Il Poderino, Florence.*

*(Companion to the following)*

377—LONG WALNUT REFACTORY BENCH

*Piacenza, Sixteenth Century*

110.— Similar to the preceding in form; and originally used with the preceding refectory table.

*Height, 1 foot 6¾ inches; length, 7 feet 5 inches.*

*Originally from the Villa Il Poderino, Florence.*

*(Companion to the preceding table with which it was used and the following bench)*

378—LONG WALNUT REFACTORY BENCH

*Piacenza, Sixteenth Century*

110.— Similar to the preceding, and used in same manner.

*Originally from the Villa Il Poderino, Florence.*

*(Companion to the preceding)*

379—WALNUT REPECTORY TABLE

*Tuscan Early Seventeenth Century*

750.— Massive oblong top of finely toned walnut; with flute-dentiled apron. Supported on ten exceptionally fine pear-shaped and urn-motived balusters arranged in a very dignified manner: six across the center and two at each end, set on a well-molded base having cross T's at ends.

*Height, 2 feet 9 inches; length, 9 feet 7¼ inches; width, 2 feet 7½ inches.*

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380—GILDED CARVED WALNUT TABLE

*Paduan Late Seventeenth Century*

*1150.—* Oblong top, in one piece of finely grained walnut. On three vase-shaped supports, enriched with husk drops and having acanthus-scrolled cross feet and shaped stretchers, with further leafage and central terminals. Laqué green and parcel gilded.

*Height, 2 feet 5 inches; length, 9 feet 1 inch; width, 2 feet 3 inches.*

*(Illustrated)*

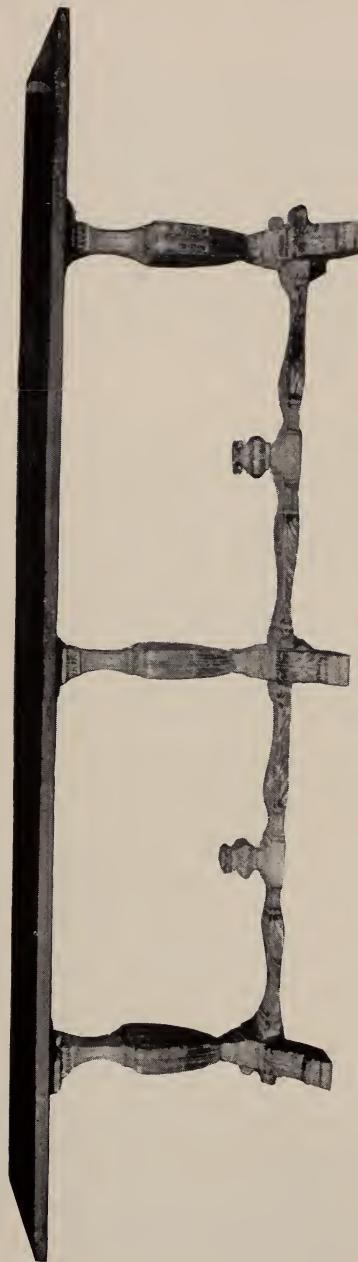
381—IMPORTANT CARVED WALNUT REFECTIONARY TABLE

*Brescian Sixteenth Century*

*400.—* Remarkably massive top in one piece; with under molding; molded frieze, finely enriched with beautifully cut guilloche motives interrupted by acanthus leaves at center and ends. On very beautiful pear-shaped bulbous legs adorned with strapped gadroons and set on oblong molded feet having paterae panel.

*Height, 2 feet 10 inches; length, 9 feet 8 inches; width, 3 feet 5 inches.*

*Note:* The large massive top of this table in one piece is almost unique. This fine dignified table was used for many years to tan and dress leather upon, with the result that it had to be refinished.



No. 380—GILDED CARVED WALNUT TABLE  
(Paduan Late Seventeenth Century)

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382—SCULPTURED WALNUT PANCHE DA CORO

*Perugian Fifteenth Century*

*800.-* Bench, finely paneled and molded back, with arms as standing griffons, "Emblems of Perugia." Molded walnut seat with loose crimson velvet slip. On oblong paneled ends, enriched with leaf scrolled satyr heads.

*Height, 43 1/4 inches; length, 60 1/2 inches.*

*Note:* A remarkably fine, virile example of fifteenth century Italian "Sculptured Walnut."



SCULPTURED WALNUT PANCHE DA CORO AND END ELEVATION OF SAME  
(Perugian Fifteenth Century)

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383—SCULPTURED WALNUT PANCHE DA CORO

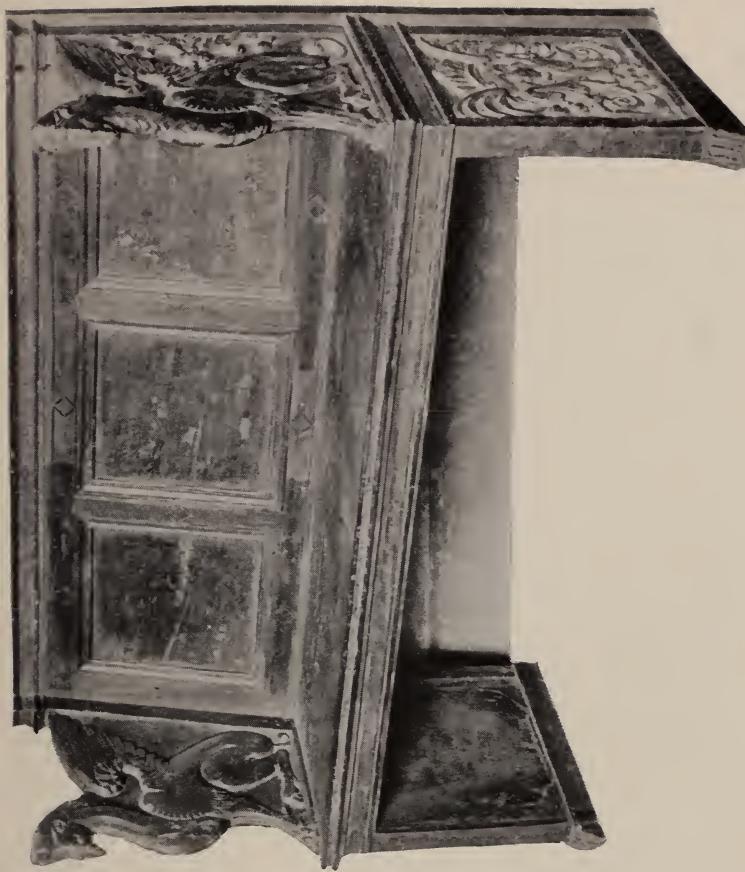
*Perugian Fifteenth Century*

*800.*

Similar to the preceding. With Hippo-griffon arms.

*Height, 4 feet 2 inches; length, 5 feet 7 1/4 inches.*

*Note:* A remarkably fine, virile example of fifteenth century Italian  
“Sculptured Walnut.”



SCULPTURED WALNUT PANCHE DA CORO AND END ELEVATION OF SAME  
(Perugian Fifteenth Century)

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384—CARVED WALNUT PANCHE

*Umbrian Sixteenth Century*

*800.-*  
Bench; dentil molded paneled back, enriched with central cartouched coat-of-arms bearing a rampant lion and end-gadrooned half rosettes. Small interesting acanthus-scrolled arms. Rope-molded walnut seat, with loose crimson velvet cushion. On deeply inscrolled acanthus-leaved brackets and wide oblong dais having spreading foot molding.

*Height, 44 inches; length, 69½ inches.*



No. 384—CARVED WALNUT PANACHE (*Umbrian Sixteenth Century*)

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385—DECORATED POLYCHROME ARMADIO

*School of Beccafumi, Sienese Sixteenth Century*

175.

Cabinet; with molded cornice, enriched with dentil and leaf motives; gray-black frieze, with gilded scrolled honeysuckle motives. Front arranged with two tripaneled doors, decorated with grotesque arabesque motives in colors on deep ivory grounds: inscribed with motto which, translated, reads, "If you serve with songs merrily you will have thanks and praise." Pilasters in recurring gray black *en camâieu* with further arabesques. On molded bracket feet.

*Height, 6 feet; width, 4 feet 4 inches.*

*From the collection of Signor Picciolo, Ardenza.*



No. 385—DECORATED POLYCHROME ARMADIO  
(School of Beccafumi, Sienese Sixteenth Century)

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386—SCULPTURED WALNUT MARRIO ARMADIO

*Ligurian Sixteenth Century*

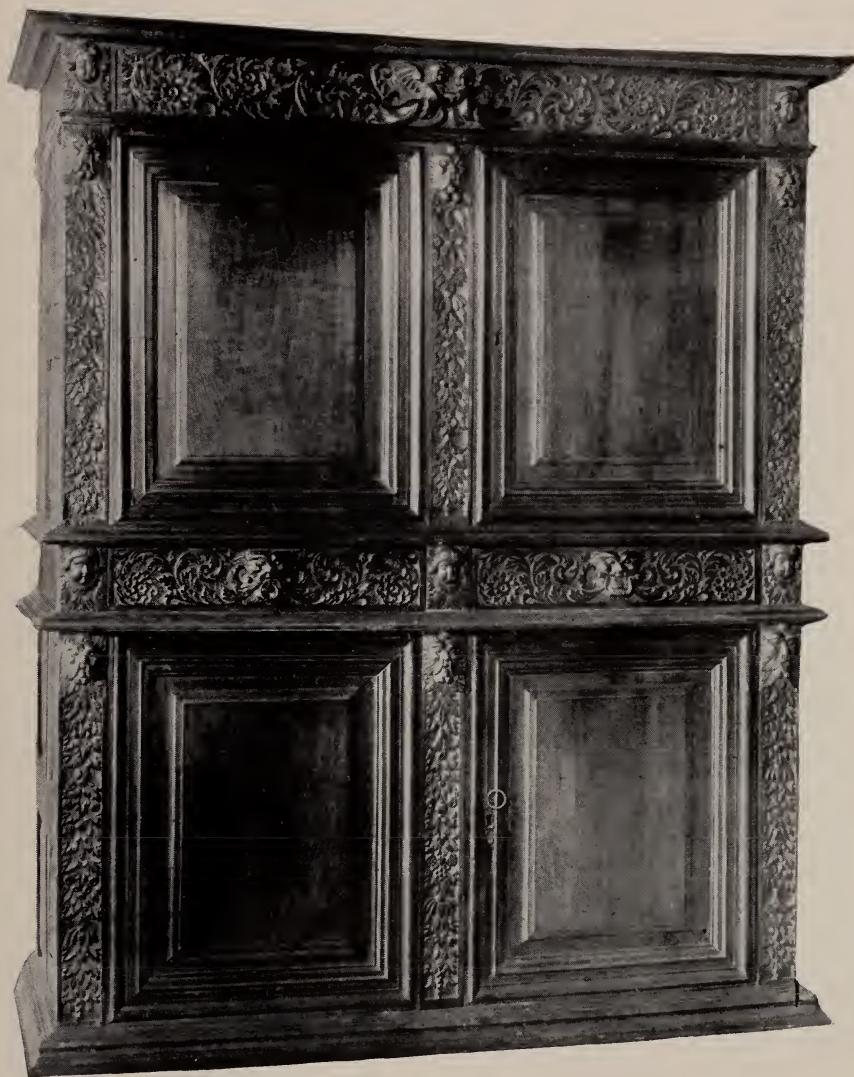
290.—

Marriage armoire; molded oblong cornice; frieze enriched with two central demi-amorini and finely scrolled acanthus leaves terminating in flowers; *putti* heads over the pilasters at center and ends, which develop satyr-masks and very charming drops of fruit, flowers and leaves, and part two sunk paneled doors of superb Ligurian walnut. Lower portion, frieze fitted with two drawers having central satyr heads and similar leaf scrollings to crowning frieze; similar pilasters and doors. On deep molded base and stump feet. Interior lined with crimson damask. Charming nut-brown patina.

*Height, 6 feet 9 inches; width, 5 feet 4 $\frac{3}{4}$  inches.*

*Note:* An extremely rare and beautiful type of Renaissance furniture.

*From the Bossi Collection, Genoa.*



No. 386—SCULPTURED WALNUT MARRIO ARMADIO  
(*Ligurian Sixteenth Century*)

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387—TWO POLYCHROMED SCULPTURED AND FORGED IRON STANDING  
CANDELABRA *Modenese Seventeenth Century*

*140.-* Boldly sculptured baluster shaft; enriched with festoons of fruit at crown, acanthus leaves and half gadroon-fluted pear-shaped motives at foot; leaf urn at top, sustaining forged iron leaf-coronetted bobèche with pricket and three leaf-scrolled S-arms terminated in similar smaller coronetted bobèches. On sculptured scrolled tripod having claw feet, money-pattern bordered honeysuckle panels and Ionic capitals.

*Height, 69½ inches.*

*(Illustrated)*

388—IMPORTANT SCULPTURED STATUARY MARBLE AND POLYCHROME  
WALNUT TORCHÈRE

*Roman Second Century and Veronese Early Fifteenth  
Century*

*550.-*

The upper shaft with fine pear-shaped reed-fluted baluster, enhanced with acanthus leaves, festooned Amorini head motives in black and gilding; sustaining crimped forged round iron bobèche having cusped leaf socket and contemporary candle painted with medallion of Madonna and Child and Raphaelesque arabesques. The lower shaft of statuary marble, sculptured with acanthus leaves and dart motives. All of the Renaissance period. Supported on sculptured statuary marble tripod base of the Roman second century epoch, having festooned masks at crown with rams' heads at corners, surmounting very interesting panels variously displaying symbolic trophies of Music, Mercury and Amour. Supported on leaf-molded base, with floral panels; "bulls' heads" at corners and plain plinth.

*Height, 7 feet 9 inches.*

*(Illustrated)*



No. 387—TWO POLYCHROMED SCULPTURED AND FORGED IRON  
STANDING CANDLABRA  
(Modenese Seventeenth Century)

No. 388—IMPORTANT SCULPTURED STATUARY MARBLE AND  
POLYCHROME TORCHÈRE  
(Roman Second Century and Veronese Early Fifteenth Century)

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### SET OF SEVEN CRIMSON VELVET PALACE BALCONY HANGINGS

From the Collection of Cav. Cigerza, Rome, woven during the sixteenth century at the "Medicean Looms" of Lucca in Tuscany. There are three breadths of velvet in each, and they are lined with rose-pink linen and silk. The Palace inventory numbers are at crown of linen, and they are all in their untouched original condition.

389—CRIMSON VELVET PALACE BALCONY HANGING OR PORTIÈRE  
*Lucca Sixteenth Century*

*425.—* Rich heavy-piled velvet, of ruby crimson radiance and great depth. Trimmed with patterned gold galloon.

*Length, 7 feet 5 inches; width, 5 feet 6 inches.*

*(Companion to following)*

*From the collection of Cav. Cigerza, Rome.*

390—CRIMSON VELVET PALACE BALCONY HANGING OR PORTIÈRE  
*Lucca Sixteenth Century*

*425.—* Similar to the preceding.

*(Companion to preceding and following)*

*From the collection of Cav. Cigerza, Rome.*

391—CRIMSON VELVET PALACE BALCONY HANGING OR PORTIÈRE  
*Lucca Sixteenth Century*

*425.—* Similar to the preceding.

*(Companion to preceding and following)*

*From the collection of Cav. Cigerza, Rome.*

392—CRIMSON VELVET PALACE BALCONY HANGING OR PORTIÈRE  
*Lucca Sixteenth Century*

425.— Similar to the preceding.

(Companion to preceding and following)

From the collection of Cav. Cigerza, Rome.

393—CRIMSON VELVET PALACE BALCONY HANGING OR PORTIÈRE  
*Lucca Sixteenth Century*

425.— Similar to the preceding.

(Companion to preceding and following)

From the collection of Cav. Cigerza, Rome.

394—CRIMSON VELVET PALACE BALCONY HANGING OR PORTIÈRE  
*Lucca Sixteenth Century*

425.— Similar to the preceding.

(Companion to preceding and following)

From the collection of Cav. Cigerza, Rome.

395—CRIMSON VELVET PALACE BALCONY HANGING OR PORTIÈRE  
*Lucca Sixteenth Century*

425.— Similar to the preceding.

(Companion to the preceding)

From the collection of Cav. Cigerza, Rome.

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### SET OF THREE ENGHIEN TAPESTRIES

Of supremely decorative character and woven in the early sixteenth century. Rich golden-browns and greens give the keynote to the compositions. The borders are beautifully arranged with clusters of fruit, vegetables and flowers and symbolic figures seated at corners of lower borders. They are woven in rich pinks, many golden-yellows, rare greens and blues. Finished with blue and yellow medallioned guards.

396—ENGHIEN TAPESTRY

*Sixteenth Century*

*1600.*—“Animals and Verdure.” A lion, leopard and monkey are seen in the foreground before a cluster of huge scrolling Gothic leaves and a light woodland in which further animals appear before a distant romantic landscape. Fine, complete borders.

*Height, 11 feet 4 inches; length, 17 feet 2 inches.*

*(Companion to the following)*

*(Illustrated)*

No. 396—ENGHEN TAPESTRY (*Sixteenth Century*)



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397—ENGHIEŃ TAPESTRY

*Sixteenth Century*

*1600.*—“Animals and Verdure.” A wolf is in the right foreground before a cluster of huge scrolling Gothic leaves and a light woodland in which stags, sheep and goats appear in the distance. Complete borders.

*Height, 11 feet 5 inches; width, 8 feet 7 inches.*

*(Companion to preceding and following)*

398—ENGHIEŃ TAPESTRY

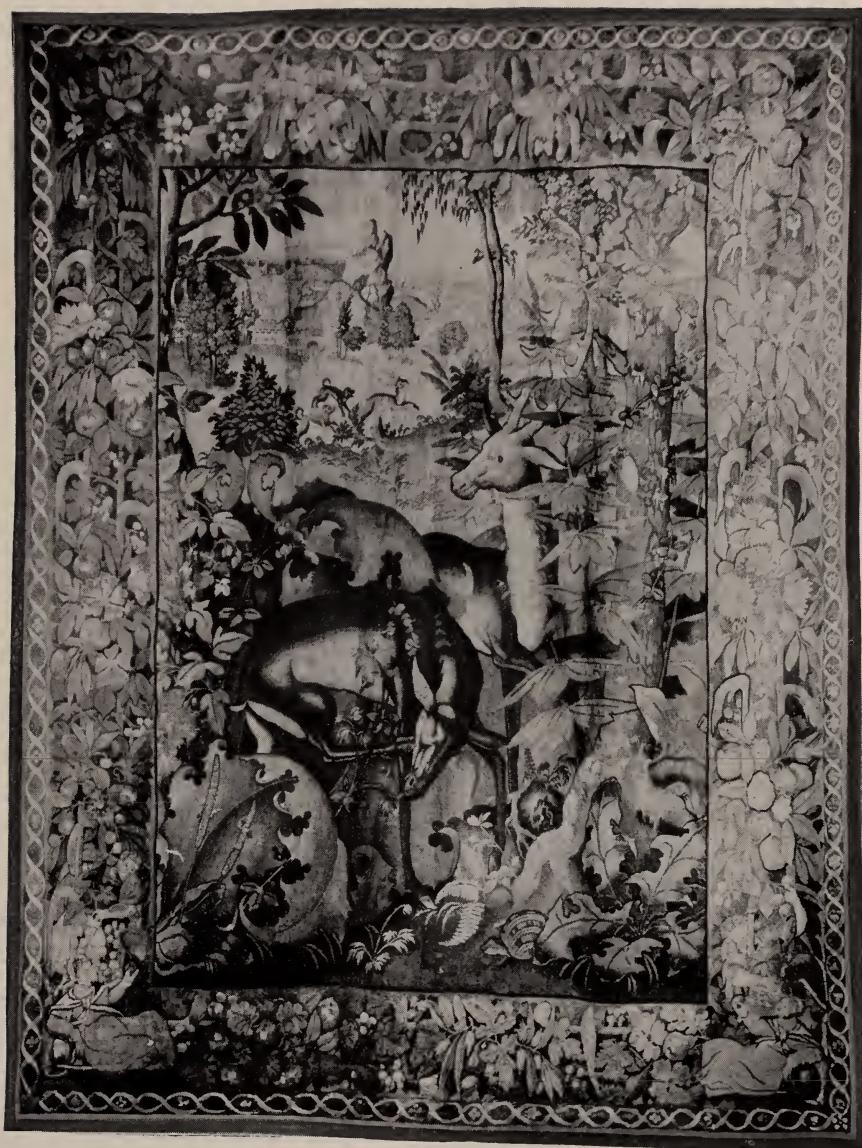
*Sixteenth Century*

*2200.*—“Animals and Verdure.” A stag and fawn are seen in the foreground amid large scrollings of Gothic leaves and light woodland, giving a vista of a stag hunt in progress to right before a romantic landscape. Complete borders.

*Height, 11 feet 5 inches; width, 8 feet 7 inches.*

*(Companion to preceding)*

*(Illustrated)*



No. 398—ENGHIEN TAPESTRY (*Sixteenth Century*)



COMPOSITION, PRESSWORK  
AND BINDING BY







